Side One: 1. DO IT AGAIN: Traditional. Solos by Denny Dias and Donald Fage:

Traditional.

Solos by Denny Dias and Donald Fagen,
Vocal by Donald Fagen.

2. DIRTY WORK:
How's my little still-

Sax solo by Jerome Richardson. Vocal by David Palmer. 3. KINGS: No political significance.

Vocal by Donald Fagen,
4. MIDNITE CRUISER:
The cruiser and his cronic out
for a last fling.

5. ONLY A FOOL WOULD S A message cha-cha. Solo by the Skunk.

Vocal by Donald Fagen and David Palmer.

Side Two:

1. REELIN' IN THE YEARS: How's my little girl! Lead guiter by Elliot Randall Vocal by Donald Fagen.

Z. FIRE IN THE-HOLE: How's my little girl! St. el guitar by the Skunk. Vocal by Donald Fagen. 2. BROOKLYN

(OWES THE CHARMER UNDER ME) President Street Pete is the beneficiary he Steel by the Skunk

Vocal by David Palmer.

4 CHANGE OF THE GUARD:
Remember this one from colleges
Solo by the Skunk.

Solo by the Skunk. Vocals by Donald Fagen and David Palmer. 5. TURN THAT HEARTBEAT

5. TURN THAT HEARTBEAT OVER AGAIN: A solemn prayer for peace.

A solemn prayer for peace.

Vocal by Donald Fagen, Walter Becker
and David Palmer.

| EFF "SKUNK" BAXTER: Guitar, pedal steel guitar, Spinis-li WALTER BECKER: Electric bass guitar, vocals.

WALLER BELACES.
Electric bass guitar, vocals.
DENNY DIAS:
Outar, electric star.
DONALD FAGEN:
Plano, electric piano, plastic organ, vocals.
IJM HODDER.
Drums, percussion, vocals.

DAVID PALMER: Vocals.
WITH:

ELLIOT RANDALL: Guitar.

Percussion. \*

JEROME RICHARDSON:
Tenor sax.

8NOOKY YOUNG:

Fluegel horn.

CLYDIE KING, SHIRLEY MATHEW
VENETTA FILEDS:

on BROOKLYN and KINGS...
Produced by CARY KATZ.
Recorded at The Village Recorder,
Los Angeles. California.
Engineered by Roger Nichols

(The Immortal).

Asst. Engineer: Tim Weston
(The Stafford boy).

Liner Notes by Fristan Fabrian

It Is been sald many times and in many ways that what the world needs now is another rock and roil band. This could very well be the one of which the pundits spoke.

The crisp and exacting music of STEELY DAN has been a long time coming, although the group itself was formed only shortly before this inspired recording was made. The DAN consists of six parts: composers Becker and and keyboards respectively, Jim Hodder. percussionist, bronze god, pulse of the rhythm section, guitarists leff "Skithk" Baxter and Denny, Das; and vocalist David Palmer. For the past ten-years or so each of these fellows has been pursuing his own private destiny within the confines of the "pop music jungle." Their waried apprenticeships include stints with infamous groups from past decades and more recent sorties such as the short-lived but illustrious "Ultimate Spinach." As is so rarely the case, the whole of STEELY DAN is greater than the sum of its parts, and the newly formed amalgam threatens to undermine the Youndations of the rock power elite.

The ackettons on this first album tend to run the gamti of misded expression from the gamti of misded expression from the gree vial lyncism of Diriy Work to the urban Stum and Drang of Do It Again. From the Stum and Drang of Do It Again. From the Misderies stomerow angularity of First In The Indian Studies of the Studies of Double Studies of Double Again. And the Studies of Double Studie

The superlatives commonly found in line noise are often as empty as the music they applied. This is not the case on your new STEELY DAN. This is not the case on your new STEELY DAN. The superlay of the property of the prop

And there's more. Tradition and experimentation reign side by side-when Denny Disk accepts the burden of irresurrecting the electric state on Do It Again and makes, it sound easy. On the same cut, an inexpensive, imported plastic organ, fan instrudgen, which long aye of lating the state of the plastic organ, another specific plastic disks in most rock chriges; is competently fingered by Donald Fagen. And dig those starting high-register base effects on the final cadence of Henribeat!

Thus treads heavily the titanic STEELY DAN, casting a long shadow upon the contemporary nock wasteland, aspiring to spill its seed on barren ground, and at the same time, strugglin to make sense out of the flotsam and jetsum of its celectic musical heritage. With a solid first album under its belt, and with an ever-capanding reputation as a dynamic performing group, it would appear that the DAN's place on the American musical scene is assured.

Dan Steele. Outré Danièl. STEELY DAN. It's growing.





TURN TO STONE IT'S OVER SWEET TÄLKIN' WOMAN ACROSS THE BORDER NIGHTAIN THE CITY STARLIGHT JUNGLE BELIEVE ME NOW STEPPIN' OUT CONCERTO FOR'S RAINY DAY STANDIN' IN THE RAIN BIG WHEELS SUMMER AND LIGHTNING MR. BLUE SKY SWEET IS THE NIGHT THE WHALE . BIRMINGHAM BLUES WILD WEST HERO ALL MUSIC AND LYRICS BY JEFF LYNNE. PRODUCED BY JEFF LYNNE 1997 United Archite Masic & Records Group Inc. Hamsfastured & distributed by United Antists Hesic & Records Group Inc. Les Angeles, California 70028 Printed in U.S.A. All rights reserved. 

Mid. by RCA Music Service under License 6550 East 30th Street Indigrepolity, Indiano 45219

# NIGHT IN THE CITY

Standin' at the airport

Lookin' down the strip
She was dryin' her eyes.
She was bitin' her lip
747 just left from gate eleven.
And there's no turnin' round
'Cos it's just leavin' the ground
And gettin' higher

Standin' at the dock-side

Lookin' out to sea,
When I saw her there
But she did not see me
There she stood with no hope
Because she'd missed the boat,
And as her dreams sailed away,
She headed back for the day,
Back to the city'

## CHORUS

Night in the city, Oh, oh, oh, Madness at midnight Madness at midnight Night in the city, Drivin' you linsane. I was runnin' kinds lenely At the city piace Walted for an hour Never saw her face. Crazy ladies that walt. And slide around like a nake. I just can't take anymore. I'm going in through the door, linto the city.

----

# STARLIGHT

Starlight, I hear you
Callin' out to me
Sweet love, rollin'
across my mind again.
I want you, yes I do.
I need you, yes I do.

But then you run— You gotta stop Foolin' around Keep your feet On the ground little girl, And starlight will shine All around little girl You had me all Summer long little girl Starlight, your eyes are Lookin' out to far away. Constellation in the sky, is smilling down on me I wonder, wonder why I can feel you're so real, I can see you're so near.

# REPSAT CHORUS

ARPSAT CHORMS
Moon glow, come light
The way up to my window
As you roll across the night.
Don't tell nobody
That I told you so
I want you, yes I do.
I need you, yes I do.

SERVICE CHOICE

# JUNGLE

I was standin' in the jungle
I was fecilin' airight
mmhmm. mmhmm—
I was wanderin' in the darkness
In the middle of the night
mmhmm, mmhmg—
The meon began to shine
I saw a clearing ahead
mmhmm, mmhmm—
But whas't that goin' on
But whas't that goin' on

CHORUS

mmhmm, mmhmm-

Chooks Arooka Noo Ia Iey
Looka looka koo ia Iey
A hundred animals were
Gathered round this night
mmhmm, mmhmm
And they were singin' out
A lovely song und
A lovely song und
The pale moonlight
mmhmm, mmhmm—
I stood and stared for quite a while
Throa I lion sang to me and milled
Come and Join us if you so desire.

The meaning of this song you sing, mmhmm, mmhmm—
Wondrous is our great blue ship
That salls around the mighty sun
And joy to everyone that rides along

REPSAT CHORUS

Pretty soon I knew the tune
And we sat and sang under the moon
And the jungle rang
In Joyful harmony

REPEAT CHORUS

Wondrous is our great blue ship That sails around the mighty sun And joy to everyone that rides along.

# STEPPIN' OUT

We're gonna be leavin'
Sooner than I thought.
Take the things you bought,
—Clouds are gathering.
Say goodbye to all your friends,
We're gonna be sorry.
—For a while, that's how it goes

— For a while, that's how it goes
But then again who knows
About the rain.
e

I'm steppin out, I'm movin' on, I'm gonna see the world. Like a rollin' stone, I'm gonna be somebody— Ooh I'm steppin' out.

Did you hear what he said? He said they Sold me down the river— They thought I was a fool, They said the rain would fall What did they know?

Then I saw your face,
'And the song that
You were singin',
—Though I thought I knew the words.
The tune was quite absurd

And out of key. Doo dah dah dee-

I said now please explain

# TURN TO STONE

The city streets are empty now (The lights don't shine no more) And so the songs are way down low. A sound that flows into my mind

(The echoes of the daylight) Of everything that is alive (In my blue world)

I turn to stone, when you are cone I turn to stone Turn to stone, when you comin' home. I can't go on. Turn to stone, when you are cone. I turn to stone.

The dying embers of a night (A fire that slowly fades till dawn) Still glow upon the wall so bright, The tired streets that hide away (From here to everywhere they go) Roll past my door into the day (in my blue world)

Yes I'm turnin' to stone 'Cos you ain't coming home. Why ain't you comin' home If I'm turnin' to stone, You've been gone for so long And I can't carry on, Yes I'm turnin' I'm turnin' I'm turnin' to stone.

The dancine shadows on the wall (The two-step in the hall) Are all I see since you've been gone. Through all I sit here and I walt (Lturn to stone I turn to stone) You will return again some day (To my blue world)

# IT'S OVER

Summer came and passed away. Hardly seemed to lost a day. But it's over. And what can I do. Music playin' in the air, Silence on a darkened steir.

'Cos it's over, And what can I do.

It's over, it's over, all over, It's all over now. And the way you looked Don't even mean I'm down. When you kick out the sea And the sun says goodbye There is nothing Much to speak of. Lookin' over sunny days, Searchin' for the righteous wave, 'Cos it's over

And what can I do. Lookin' from this distant shore, You ain't sailin' by no more, 'Cos it's over-And what can I do.

it's over, it's over, it's over, it's over...

# SWEET TALKIN' WOMAN

i was searchin', on a one-way street, I was hopin', for a chance to meet, I was waitin' for the operator on the line (She's gone so long) what can I do (Where could she be) Don't know what I'm gonna do, I gotta get back to you.

Slow down sweet talkin' women You got me runnin', You got me searchin', Hold on, sweet talkin' lover, It's so sad if that's The way it's over-

Sweet talkin' women.

I was waikin', many days go by I was thinkin' about the lonely nights Communication breakdown all around. (She's gone so long) what can I do (Where could she be now) Don't know what I'm gonna do, I gotto get back to you.

Sweet talkin' woman. I've been livin' on a dead end street, I've been askin' everybody I meet, insufficient data coming through. (She's gone so long), what can I do (Where could she be) Don't know what I'm gonna do. I gotta get back to you.

# ACROSS THE BORDER

In the heat of the day Many miles away when the Sun is beating down Upon the main street. I'll be waiting at the station . I gotta move down the line. They'll be dancing and singin' And doln' their thing And they'll be rockin' and rollin' Until the day is done You know I've got to Make the deadline-

I gotta get that southbound train tonight-If I don't get to the border then I'll write.

The Mardi Gras Will be blowing strong And the people dancine All across the city. I'm leavin' here tonieht.

I'm gonna catch a ride on the 9:05. I'm gonno ride the ralls Until we reach the morning, Maybe three or four Hundred miles.

Gotta move down the line.

When the wind is blowing Softly through the streets Of a little town And the music's playin', You're waitin' somewhere Over the horizon.

# SWEET IS THE NIGHT

When the day is done And there's nowhere to run. And people of the city Have all lost and won. in your city dress You stand and stare. And you smoke another cigarette And comb your helr. And the light that shines. Paints a trace of sadness On the street, I wait, I can't seam to set to you. You start to sway.

Check your Cartler 'Cos it's setting inte. You can't afford to wait. So you move slong Where it's going on, And the people of the night Are playing till the dawn. And the sun that shines. Paints a trace of sadness In your eyes that cry Wishin' and hopin'-

# Sweet, sweet is the night

Now you are near, Derk, derk were the deys, They disappear. Sweet, sweet is the night. Now you are near. Well you did your thing And you lost your wings, And you hurt so bad You lost everything. And the teers that fell On the city wall. Will fade ewey with The revs of morning light That shines Paints a smile across Your pretty face.

# Everything is airight.

# BIRMING HAM BILLES

Workin' on the road across This great big world. I've been rollin' like e stone I never set back home. Yes I've been long-gone. And boy I've got the Birmingham Bives. Been ecross the ocean To the south set Isles Yeah I travelled to the east and west For miles and miles and miles

And boy I've got the Birminghem Blues.

And I've been long-gone. Across the world i've seen. People and places Could be the same But with a different name.

I wouldn't change the thines I do for anything But I'd just like to heer the message Of the streets egain Give me a ticket, 'Cos boy i got the Birminghem Blues,

I'll go and stay a while And all the falks I meet They'll say "you won't stey lone You got them travelln' feet. You'll soon be long-gone. 'Cos boy you got The rest of the world blues".

REPERT CHORUS.

# WILD WEST HERO

Sometimes I look up high And then I think there might. just be a better life Away from all we know That's where I wanna go

Out on the wild side. -And I wish I was-Oh-oh-oh-oh, a wild west hero.

Ride the range all the day. Till the first feding light Be with my western sirl Round the fire oh so bright I'd be the indiens' friend. Let them love to be free Ridin' Into the sunset I wish I could be.

I'd ride the desert sends And through the prairie lands. Tryin' to do what's right. The folks would come to me. They'd say we need you here, I'd stay there for the night.

Oh I wish I was -Oh-oh-oh-oh, e wild west hero

# ALL MUSIC AND LYRICS BY JEFF LYNNE. PRODUCED BY JEFF LYNNE.

JEFFLYNNS - Lend vocals, backing vocals, lend guiter, slide guiter, rhythm guiter, Gibson EDS 1275, Les Paul Custom, Morauder, Ovetion 1615/4, 1619/4, Wurlitzer E.P. 200. Mini-moog, percussion. SSV SSVAN - Slingerland drums, Remo Roto Toms, Avedis Ziilien, Cymbels, Silneerland

'Bev Bevon' drumsticks, Remo drum heads, gong, various percussion instruments. NICHARD TANDY - Polymons, Mini-mons, ARP 2600, Odyssey, Omni, Sequencer, minus noise mixer; Wurlitzer E.P. 200, Yameha C

78 plano, S.I.M concert spectrum, mellotron M 400, Hohner clavinet, Gibson S.G. custom KILLY GROUGUTT - Vocals, backing vocals, Gibson G.3 bess, percussion.

MIK KAMINSKI - Barcus Berry violin. HUGH McDOWSLL - William Lewis cello. HELVYN GALS - William Lewis cello.

# SPECIAL SPECTS

Roland space eche. Shaffer Vega diversity Mutron 3M. Maestro stere pheser, fire extinguisher/Terzen.

ORCHSSTRA AND CHORAL ARRANGSHSNTS-ISSELVENTS - BICHARD TANDY - LOUIS CLARK ORCHSSTRA CONDUCTED BY LOUIS CLASS

# AMBUEICATION

Acoustic Control Corp. Harmon Kardon. Marshell amps (Tony Frenk custom built for

Recorded and mixed at Musiciand Studios. Munich, Germany, Engineered by Mack. Special Effects by Mack. All sones composed in Bessins, Switzerland, Dence sequence by Spretley's Dencing

Acedemy feeturing Bladys and Special thanks to Mack, who slaved over e

Special thanks to Brien Jones who made everything run smoothly throughout this project, and wins the other ewerd. the maric fingers of Richard Tendy. Also thanks to Gerherd, Sid and Anne. A very special thanks to Don and David Arden for all their help and suldance.

Roy Guzmen, and George Chacon



# STANDIN' IN THE RAIN

I'm standin' in the rain,
I'm waitin' all alone
I'm so l'ired. I wanna go home.
I'm so l'ired. I wanna go home.
I'm solired. I'm solired.
I'm standin' in the rain,
Getting soakin' wet
I'm doin' my best,
But what do I get.
I'm standin' in the rain,
Can't seem to get along
Pennie ruishine by.

I'm standin' in the rain, It's teemin' down on me . Cats and dogs, I wanna be free. I'm standin' in the rain, Doin' my thing I'm tryin' my best, But what does it bring.

Wish they could hear my song.

The good intentions and the pain,
Lay drowned now in the pouring rain
I tried to be so good this time
But here I am under the sky.

# BIG WHEELS

I've been thinklin' it over, so many times they say You got it made—
They never understand
The answer lies within Your soul 'tos
No-one known which, side
The coin will fall
Big wheels turnin'
Baby I know,

Save it for a rainy day
For when the cold wind blows
Just to see how they run

- I thought they'd know,
I tried my best
All I could do
But somehow it was not
Enough for you.

Big wheels etc.

I remember the dead of night, A lonely light that shines Upon the window. I see it all to clear The tendequess the silent tears Out here in the pouring rain Through cold dark waiting days I see you standing there I see the big wheels turnin' Never endin' on and on they go.

I see the big wheels curin.

Never endin' on and on they go.

I think I'm goin home.

I think I'm goin have to start again

It's rather sad.

Because I've looked around

Can't seem to find

Whatever' always roillin'

Through my mid

—Big wheely etc.

REPEAT CHORUS

# SUMMER AND LIGHTNING

thave waited, for your love for is long, how do I go on, I have clud you is many times, I have clud you is many times, It's no good, CHOOLIS C It must be magic (Summer and lightning) I can see you, in my mind, The lost time, that you're savin', I could reach out, and touch you, What can I do, .The sun ain't shinin'

# MR. BLUFSKY

Sun is shihini in the sky.
There ain't a cloud in right
it's stopped rain't
Everybody's in a play
And don't you know,
It's a beautiful new day.
Runnin' down the avenue.
See how the sun shines brightly
in the city on the streets
Where once was pity.
Mr. Blue Sity is living here coday.

CHORUS
Mr. Blue Sky, please tell us why,
You had to hide away
For so long where did we go wrong.

Hey there Mr. Blue, We're so pleased to be with you Look around see what you do. Everybody smiles at you feet you with the pretty face. Welcome to the human race A celebration Mr. Blue Sky's Up there waitin' and today is the day we've waited for

Mr. Blue you did it right,
But soon comes Mr. Night,
Creepin' over, now his

Hand is on your shoulder,
Never mind I'll remember you this way.







ld. by RCA Music Service under License 50 East 30th Street disnapolis, Indiana 46219





I believe that dreams come true Cause you came when I wished for you. This just can't be coincidence. The only way that this makes sense is that Oods you're in angel.

Malona Serr Burg D NSA HB Mase Cop Blos Dopo Mase Co. In: Wite Golddon by R'A Mase Cop Blob Lon Mase, In: ARCAD LIKE A VIRGIN

But you made me feel Yeah, you made me are! Shine and new

Lake a wegin
Touched for the very first time
Like a virgin
When your heart bears event to min
Gonna give you all me hove boy
My feer is fading first
Been saving it all for you
Cause only love ean last You're so fine and you're a Make me strong Yeah, you make me build Oh your love thavest our Yeah, your love thavest our Wine was scared and cold

Like a virgin, hey Teached for the very first time Like a virgio 1314 year hearthise out to mis

You're so line and you're mine.
I'll be youre 'till the 'and of time.
Cause you made me feel.
You're you made me feel.
I've nothing to hide.

Like a singin, by
Establed for the sea first time
Like a singin
With your hearthful next to min
Like a singin, seek tool
Like a singin
Peels so good inside
When you hold me
And your heart beare. And your heart bea And you low me

Oh, oh, oh, oh, oh, oh, oh, oh Ooh, baby Can't you hear my heart beas For the very first tima?

(Ally Simboy / Ton Kelly) © 1984 Billy Scraboy Man Denne Berry Hasic ASCAP

i I acres

You try to criticize my drive

If I lose. I don't feel paralyzed

It's not the game, it's how you ply

And if' I fall I get up again new

I'll only gise so much as I con taka You're never gome see me standin' si I'm never gome stop 'till I get my (III It doesn't matter who you see

It's what you do that takes you far And if at limit you don't succeed Here's torra advice that you should heed You get up again, over and over I'm not afraid to say I hear a different best And I'll go out in the street And I will shout it again from the highest mountain

An Over and over I get up again

LOVE DON'T LIVE HERE ANYMORE Just a vacancy 1 me don't lise here anymore When you leved inside of me There was nothing I could con There was wouldn't do for me Thought secured so far away You charged that right away liaby

Love den't live here sayraore Just emperiors and inemorias Of what we had before You went away Found enother place to ski Another bone

he she windmills of my eyes Everyone can see the londiness inside me Why'd ya hase to go sway Deg't you know I miss you so and need your loss

Druss You Hu

You've per age!
Their what all the girls say
Satin shores
And learnings of fine
And learnings of fine
And learning so fine
The get soorthing that you'll railly tille
Geoma dress you up in any loon
All over, all over
Geoma dress you up in my loov
All over, all over
Geoma dress you up in my loov
All over, all over
All over you body Feel the silky seach of my common They will keep you looking so brend new Let me cover you with velvet kinsan I'll crease a look that's made for you

All over your body All over your body In my love All over, all over From your hand down to your toes

SHOO-BEE-DOO

Show here done here also such to the Babys here's what I see I see so much confusion And it's killing me Con't take it anymore, baby
Why don't you dry your eyes
Try and realize
Love can open any door and maybe
if you truth in me
I can make you see

Shoo bee doo bee doo ook is in come to me baby Shoo bee doo bee doo ook is is doo't say maybe Shoo bee doo bee doo ook is in come to me baby Shoo bee doo bee doo ook is in

I can make it on my own, buby But I'd rather shere all the love that's thera I don't want to be alone and maybe You will tee the light Buby spend the night Shoo bee doo bee doo Shoo bee doo bee doo babe

Malmon | © 1984 IVB More Cop. / Mrs. Doger Most: Co Lor - Web Col Adm. In IVB Have Cop. ASCAP

He's a poetender
He knows just what so say
He's a proomder
You meet him every day
He's a precender
Like the fish that got away
He's a precender arte's a precentaer Who'd I fall in love

It was so strange the way he held my hand I wanted more than just a one night stead. He had a way of sasking me believe. That he was mine and that he'd never leave. That he was mine and that he'd never leave. Cause fil it happens once, you know it happens

twice
If there's a chance then I know I've get to try
I'll make him dance with me
I'll make him tell are why

T'en not afraid to fall a hundred times
And MI beliers in all your silly lien
I'd like to think that I could change your mind
Don't say that I am blind
I know all about your kind

He's a personder You meet him every day He's a pestender Like the fish that got invay He's a pestender Why'd I fall in love

I should're stopped him then I knoe it wouldn't last I know that I skould take my friends' advice 'Cause if it happens once, you know it happen

You, you make my life much brighter You, you make my life much begilder. You're always on my trind. You, you make my load much lighter. The lose is hard to find. Sometimes I feel I have to get away. I change any mind when I look is your yes. And when those clouds come in. And try to dischess our dips. I'll shops want you to say.

You saw through my liet and deception Yeah I wai loting my way: Yeap Name my life sound effection And new Yar raidy to say I know them's beaund to be some hard t'mes shead I'd be a fool to believe But if you go I'd mither think of dyring, imused I merer wint you to lease:

Don't be afraid It's genna be all right 'Cause I know that I can make you leve me

(Malona (Save Buy) © 1984 II'll More Cop - Blos Doque More Co., br. - Wife Gel Abo. by II'll Marc Cop Blok Lon More, br. ASCAP

MATERIAL GER.
Bereard Edwards — Bass
Nile Redgers — Guiore, Synchröre II, Juno 60
Tony Therapoon — Drams
Madonna, Curtas King, Frank Sinsuns. George
Sinnus — Barkground Vectls

ANGIL.

Jinney Brilower – Linn and Sinnaens Deum Machine Prognoroming
Nik Rodgers – Guitar
Rob Sabino – Anostred Symbasicers,
Ross Syatheriser
Machana, Cartis King, Frank Sinnas, George
Simus – Background Veesla

Like A Vingen
Bernard Edwards — Bass
Nile Rodgers — Guitar
Rub Sabrino — Auscred Synchesism
Bass Synchesism
Tony Thompson — Desira

OVER AND OVER Jimung Beshover — Linn and Stramons Drom Machine Programing Nile Rodgere— Guidar Rob Sakino— Ausgred Synthesizers. Bass Synthesizer Curtin King Pesik Sirasa, George Sirasa— Buckgreund Vocals

DOUGHOUSE VOICES AND THE ANY ACCOUNT OF THE ANY ACC

Dasse You Up
Jimmap Bealcoure — Lisin and Sirrenous Drum
Whichine Physicapamaing
Nilk Rodgers — Guiar
Rob Sabinas — Ausored Synchesizers,
Bas Symberis Simens, George Samtes —
Cartis Krug, Frank Simens, George Samtes —

SHOO-SHI-LDOO Bernaal Edwards—Bas Nile Rodgers—Guitzr Rob Sabiens—Account; Pisso, Ausmed Symbossers Tony Thorpoon—Denns Lenny Pulces—Sax Sid Madowas, Cartic King, Frank Somon, George Somus, Errod King, —Background Vocals Somus, Errod King, —Background Vocals

PRETENDER
JIHITE BEHOVET – Linn and Sammons Drain
Michite Programming
Nile Bodgart – Guirt
Rab Sohne – Ausserd Synthesisers,
Ras Synthesiser
Curtis King Frank Steron, George Sterons –
Bickgonand World

Stor Jimmy Brilower—Lim and Simmont Drom Machine Programming Nile Rodgers—Guiere Synchroire II Rob Salton—Amorted Symbosium, Boo Synthesizer Certic King, Frank Summ, George Simms— Bockground Vocals

PRODUCED BY NEE RODGERS FOR NELE RODGERS PRODUCTIONS, INC.

Engineered and Mined by Jissen Consure And Engineere Reb "Are" Essens Dejard Estiney: Gas Skines Answerd by Ene Mohler and Mateolan Politick Originally Mateored by Reb Ludweg at Matterfalk, Now York Fasticially econoled digitally from surt to finish on Sony equipment.

Managements

Art Discretion Jeffrey Kens Ayrolf Pauls Geof.
Jeri McManus
Design Jeri McManus
Phonography Steven Meisel

TECH. THANKS TO:

The Reer's Station,
JASON CORNORS
SORE BOTY
Left Make A Dell' Schmidler,
John Frien
John Frien
Li Borenberg
Michael Onto
Juff Aynord
Soymour Stein of
Rose, Bage, Chief
Rose, Bage, Chief
Rose, Bage, Chief
Rose, Bage, Chief
Weisser-DerMan
Execution
Minore-DerMan
Execution

STEAMER

STEAMER

STEAMER

THANKS

TO THANKS

Nile "Boom" Rodgen I knew him before the butter dripped off his

Fooddy DeMann Foe knowing what to do with it Jellybean Goe Goe Ga Ga

BILLY IDDL . VDCALS GUITAR STEVE STEVENS . GUITAR, CASID, KEYBDARDS, BASS HIDI DOZIER . KEYRDAROS STEVE WEBSTER . BASS THOMMY PRICE . DRUMS

EXCEPT FOR: SAXDPHONE ON "CATCH MY FALL" BY MARS WILLIAMS. RASS DN "FYFS WITHOUT A FACE" BY SAL CLIEVAS DRUMS DN "SHADDWS" BY GREGG GERSON ADDITIONAL KEYRDARDS BY JACK WAI DMAN BACKGROUND VOCALS ON "EYES WITHOUT A FACE"

BY PERRI LISTER

ALL SDNGS WRITTEN AND ARRANGED BY IDDL/STEVENS EXCEPT FOR "CATCH MY FALL" BY BILLY IDDL

PRODUCED BY KEITH FORSEY

# B

ENGINEERED BY MICHAEL FRONDELLI SECOND ENGINEER . GARY HELL MAN

MIXED BY DAVE WITTMAN "DAYTIME DRAMA" MIXED BY MICHAEL FRONDELLI "EYES WITHOUT A FACE" ENGINEERED BY DAVE WITMAN "SHADDWS" AND "THE DEAD NEXT DOOR" ENGINEERED BY PETE THEA

SECOND ENGINEER . STEVE RINKOFF PRODUCTION COORDINATOR . STEPHANIF TUDOR ARTIST'S ASSISTANT . KATHLEEN DOWLING RECORDED AND MIXED AT ELECTRIC LADY STUDIOS. STUDIO "C". N.Y. ADDITIONAL RECORDING . RPM SDUND STUDIOS, N.Y. MEDIASOUND, INC., N.Y.

MASTERED AT STERLING SOUND WITH GEORGE MARIND PHOTOGRAPHY . BRIAN GRIFFIN

COVER DESIGN . MICHAEL MCNEIL DIRECTION/MANAGEMENT . AUCDIN MANAGEMENT INC.

LYBRE EXCENDES FOR ALL SOLICES, XZEEP "CATEGORY FALL" COPYRIGHT: "TIERD BY DEPICE AND ARREST AND BRIDE, INC. AND HOCK STEADY MURIC, INC. USED BY PERMISSION. COPYRIGHT: "THIS BY HOMEROK MURIC AND DATE: BLUE MUSIC, BIC USED BY PERMISSION."

"I'd sell my soul... to burn for you... in the midnight hour...

# DAYTIME DRAMA

"Some are laughing Some are amazed Some are devoted Some are slaves Again and again...'

# EYES WITHOUT A FACE

"So hard to get release... I'd hetter realize"

# BLUE HIGHWAY

"...so my good friends..."

"...cries the new world too... Do you like good music? Do you want to dance?"

"...It could happen to you So think for yourself ... "

# CRANK CALL

"Leave them... with 24 hour sexercise"

# (DO NOT) STAND IN THE SHADOWS

"No...freak outs... To the sound of false alarm..."

# THE DEAD NEXT DOOR

"...a silent terror ... one error

And we're the dead next door"





Pigs on the wing (Part One)

Dogs (Waters, Glimour)

Side 2
Pigs (Three Different Ones)

Sheep (Woters) Pigs on the wing (Part Two) (Waters)

Pigs on the Wing (Part One)

If you didn't care what happened to me, And I did n't care for you, And I didn't cave for usy through the borredom and pain., We would ago gag do not usy through the rain., Occasionally glancing up through the rain., Wondering those has bugges to blame. And watching for pigs on the wing.

# Dogs

you gesta, be engu, uso gesta, have a real preed, you gesta, siesp on your foss, and ships you're of the exect. You gesta, be able to put out the easy meat with, your eyes closed. And then moving it silently, door jurned and our of silent. You gesta, shike when the moment is night without tranking.

And after a while, you can work on pourts for style Like the club tie, and the firm handshake, A certain look in the eye and an easy smile. You have to be trusted by the people that you lie to, So that when they torn their backs on you, you'll get the chance to put the knife in.

You gettal keep one eye. Lookung over year strokker You know his groung to greet hander, and haider and harder as you get caler. And in the entirest had up and fly down south, flide your head in the sain of flide your head in the land. Toek shrifter and old man. All alone and dying of cancer.

And ablen you leave control, you'll reap the parvest you have soon. And as the fair grows, the bad blood shoud and turns to stene. And it's too late to loose the iseight you used to need to thrisis around. So have a good drown, as you go down, alone, Dragged down by the stone

I gotta admittiat I'm a little bit confused.

Sometimes it seems to me as f I'm just bung used.

Cotta stay anake gotta fu and shade off this creeping malaises.

Git don't stand my confused, how can't find my con way out of this mag?

Death dumb and bund, you you keep on personaling. The tronggenies expectable and no one loss a real friend.
And it seems to book the thought of would be to isolate the council.
And everythings do one whet the conj.
And everythings be heart, expended a killer.

Who was born in a house full of pain. Who was trauned not to opit if the fair who was trauned not to opit if the fair who was troken by trauned personned. The was given a seal in the training was given a seal in the training who was given a seal in the part with the same and a seal in the part with the same and a seal in the part with the same and a seal in the part with the same and a seal in the part with the same and a seal in the part with the same and a seal in the process of the seal of of

# Pigs (Three different ones)

By man panny his ha chiarter, you are you are you will be the legislated, his ha chandle, you are hard is on your pearly four pearly a good laugh, almost a pearly agood laugh, almost a pearly and the panny and a pearly and be pearly a pearly

Die sten met bas, he he havade up are por Lederthy the half has been been are you realise to the half of the met of the point of the half of the half of the point of the poin

Hey now high exposes, the fact character you have the fact character you have a house produce of the fact character for the fact characte

# Sheep

Hammissly passing your time in the grassland away.
Only disting aware of a certain unlease in the aut
You better watch out.
There may be doos about—
I we looked over forcan, and I have seen,
Things are not what they seen,

What do you get for presending the dailyee 17th real.
Meek and obstient you follow the locater
Thom; self broaden correctors, 17th the soley of seel.
What a comprese.
A lock of terminal shock in your eyes.
Now thungs are really what they seam,
No, thus, is no traid director.

THE LORD IS BY JHENNERD I SHILL NOT WANT

HE MAKES HE DOWN TO LIE.

THROUGH PASTURES GREAN HE LEADER HE THE SLEANT WATERS BY
WHIT BEIGHT FOUNDES HE RELACED HY SOUL.

HE MAKES HE TO HAND ON HOOSE IN HIGH PLACE.

HE MAKEST HE TO HAND ON HOOSE IN HIGH PLACE.

HE CONVERTED HE TO HAND ON HOOSE IN HIGH PLACE.

HE CONVERTED HE TO HAND ON HOOSE IN HIGH PLACE.

HE CONVERTED HE TO HAND ON HOOSE IN HOOSE IN HOOSE IN HIGH PLACE.

HE CONVERTED HE THE DAY HOUSE HOUSE HOOSE IN HOOS

Bleasing and babbling I fell on his neck with a covern, wave of domerted averages.
March Cheerfully out of obscurity into the dream.

Have you heard the news? The dags are dead! You better stay home And do as you're told. Get out of the road if you want to grow old.

# Pigs on the Wing (Part Two)

You know that I came what happens to you, and I know that you care for the, of I don't feel alone, of I don't feel alone, the world of I had a love to the world of the care and the love that I've found somewhere soft To body my borne. And any fool knows a door needs a home. A stjection from page on the warg







SIDE I 16:25 My God Flute Solo ±10€ II 24:40 Chick as a Brick Aqualung SIDE III 20:00 New Day Pesterday Cross-Eyed Mary Drum Solo Side IV 22:30 Hymn 43 Nothing is Easy With You There to Help Me\*







BUSH





# ROCK CLOCK #10

# 8/3/87

# STEVE MILLER BAND, JEFFERSON STARSHIP, BON JOVI

# SIDE A

OPEN	00:00
:30 Listerine	01:32
:30 Peter Pan	02:02
:60 Local (:10 Blank Groove)	02:32
STEVE MILLER BAND	03:32
:30 U.S. Army	19:20
:30 Peter Pan	19:50
:60 Local	20:20
:60 Local	21:20
END OF SIDE A	22:20
	22.20

# SIDE B

JEFFERSON STARSHIP	22:20
:30 Listerine	37:47
:30 U.S. Army	38:17
:60 Local	38:47
:60 Local	39:47
END OF SIDE B	40:47

# SIDE C

BON JOVI	40:47
:30 Peter Pan	57:08
:30 U.S. Army	57:38
:60 Local (:10 Blank Groove)	58:08
Close	59:08
END OF SHOW	59:55

# THE TUNES - STEVE MILLER BAND

THE JOKER FLY LIKE AN EAGLE

# JEFFERSON STARSHIP

FIND YOUR WAY BACK JANE WHITE RABBIT

# BON JOVI

SHUT THRU THE HEART BURNING FOR LOVE runaway



Company



Mary Street Williams

A MAN
IS AN IMAGE
UPON DEEP
WATERS
EXCEEDING THE
ALONENESS
OF DROWNING
WOES
BY THE CLEAR
VISION
OF A PRAYER BORN
SONG

A MONK IS A RUSH IN THE WIND OF NIGHT CARVING LYRICS ON THE AIR OF HIS MIND SEEKING MUSIC IN THE CAVE OF TIME UNTIL THE CRISIS OF A DESERT SUNRISE FREES THE SPIRIT FOR HUMAN BEING AND BUILDS AWARENESS OF THE LIVING









SR 224

# Image

The sone of the Gospel is the image of joy. The great folk spirituals such as; JUST A CLOSER WALK WITH THEE, AMAZING GRACE, and WERE YOU THERE. are a beautiful testimony to the depth of feeling that the Gospel has inspired in the hearts of men. Brother Norbert often sings these spirituals as communion sones to celebrate the closeness of God to his people in the liturgy. He has also developed a new type or Gospel singing that is even more arriazing in its freehness and spontaneity. Opening the Bible to the Gospel of the day, he takes up his guitar, and without any music other than his sense of the feeling and rhythms expressed in the text, begins to sing. What happens is often overpoweringly beautiful, always fresh, always new and simply prayer. We were able to capture two of these Gospel Songs with the recording equipment and have included them on this record. These are the songs; StMON, DO YOU LOVE ME. (Jn. 21:15-17) and the ANNUNCIATION. (Lk 1:26-38)

In the theme of walking with God, we have included a selection lift Entrance Songs sung while the Concelebrants are walking to their place for the Eucharist. The record ends with the midday office of NONE, (it rhymes with "phone"). This office is a short informal prayer service sung before the afternoon work. None was recorded live, Saturday, April 29, 1971.

The soloist is Brother Norbert. The guitars were played by Brother Norbert and Brother Peter, organ by Brother Richard John. To be as near to the liturgical experience as possible, all songs were recorded in the Abbey Church unrehearsed.



SIDE ONE

2:50

3:20

2:20

3:25

3:30

1:50

1:30

4-50

JUST A CLOSER WALK WITH THEF WERE YOU THERE AS THE HIND Fr. Chrysogonus, Gethsemani Abbey, Ky. SIMON SON OF JOHN Br. Norbert, Jn 21:15ff (Jerusalem Bible) AMAZING GRACE

NOBODY KNOWS

SIDE TWO WHERE SHALL WISDOM BE FOUND CRY OUT WITH JOY Father Robe SING A NEW SONG 1:45 Father Gabrie ALL THE ENDS OF THE EARTH 1.42

Father Robert ANNUNCIATION Br. Norbert, Lk 1:26ff (Jerusalem Bible) NONE

8-00 bbey Choir, April 29, 1971 Psalm tone by Brother Norbert Psalms 125, 126 and 127, Grail Psalter

Recording engineer, DOUGLAS HOURIN B.R.C. Records, Box 299, Brookfield, Conn. Jacket design and poem-Father Robert









# MEDITATION FOR WESTERN MAN



THE BURGESS METHOD RUSS BURGESS



# MEDITATION

# FOR WESTERN MAN

The Burgess Method\*

- \* 1. Yoga Breathing Exercise
- 2. Head Roll Exercise
- 3 Meditation

RUSS BURGESS, Parapsychologist, Educator, Suggestologist and Lecturer has developed a new, revolutionary method of meditation specifically geared for western

THE BURGES METHOD OF MEDITATION faces physiological and psychological deteors representing the cuties of seen such controlled by time. Vaga Burdings, a head-roll exercise, plus employing the science of Sugarstology. The combinations of the three produce defauntic results. For severen man THE BURGESS METHOD OF MEDITATION is superior to Voga or Zen. Western man does not have 2 to 3 hours not also preclaim to the combination of the produce of the combination of the co

Employing the above factors, the amount of time utilized for meditation is cut down drastically, yet full benefits are obtained. All that is required with this method is 1.5 minutes a day of days a week.

# WHAT WILL MEDITATION DO FOR ME?

How often have you been told to relax only to find out the harder you tried the more tense you became?

The secret of relaxation is this:

# YOU CANNOT DO IT ALONE! YOU MUST HAVE HELP!

# THE BURGESS METHOD will, without exception, relax anyone.

THE BURGESS METHOD places you in a state of complete relaxation, eliminating feelings of taxed nerves and frustrations, placing you in a sigrous, optimistic frame of mind. You will feel unere calm, secure and confident in yourself. THE BURGESS METHOD is geared to improve your meutal outlook. You will be able to cope with outside fritations allowing you to eignly a lappier, betather life.

Utilizing laboratory instruments to test meditators, scientists have found a host of interesting factors. They are:

 Sharpened reflexes: 2. Lessened tension and anxiety; 3. Increased intellectual ability: 4. Increased ability to withstand stress; 5. Improved memory; 6. General improvement in health; 7. Proven successful in curbing drug abuse; 8. Rest twice as deep as sleep.

# INSTRUCTIONS FOR BREATHING EXERCISE

Begin by sitting in a comfortable chair with the body and head in a straight, upright position. Shoulders back.

# BEGIN CYCLE 1

- Place the right ball of your thumb under the opening of the right nostril blocking
  it completely. Inhale through the left nostril allowing the lower part of your chest
  to expand followed by the upper part of the chest, thus filling the lungs with
  fresh air. The inhale is timed to the count of 4. (Side 2 of the record.)
- 2. After the count of 4 stop inhaling and hold your breath for the count of 8. During the count of 8 you are to remove the ball of the thumb from the right nostril and block the left nostril. Once the count of 8 has been completed, exhale through the right nostril to the count of 4 pulling in the stomach and chest, forcing all of the old air out of the lungs.
- Keeping the left nostril blocked with your thumb, breathe in again through the right nostril, once again expanding the lower chest, then upper chest allowing the lungs to fill, once again, to the count of 4.
- Hold your breath for the count of 8 shifting the thumb over to the right nostril.
   Then exhale, pulling in the stomach and chest for the count of 4.

This completes one full cycle. Continue to do so for 3 more cycles as timed on the record.

IN - INHALE H - HOLD BREATH EX - EXHALE

I am interested in your progress. I would appreciate a letter from you telling me of your results.

Mail to:

RUSS BURGESS P. O. Box 594 Marlboro, Mass. 01752 After meditating with the ESP record you can remain in the meditation state to obtain a psychic experience or just to enjoy the peaceful atmosphere. If your goal is directed to ESP only, it would be best to go about your daily activities right after the meditation period, for a psychic experience can come at any time of the day or night. You will be recentive to obtain psychic experiences.

You will note that you are also conditioned to remember your psychic dreams. This is a very potent area and one that affects the layman most often.

ESP is elusive and spontaneous. Do not attempt to force an experience, it will manifest itself.

Whether you are utilizing the Meditation, ESP, Weight record or a combination of them, the greatest benefit you will derive is the relaxing effect on your body and the self confidence they will give you.

These two factors, alone, will be worth more, bar none, than any other investment you will ever make.

THE BURGESS METHOD saves you money. Other meditation methods cost anywhere from \$75.00 to \$150.00. More if you wish to spend the money.

THE BURGESS METHOD is only \$8.00. \$18.00 if you desire all three records.

Yoga or Zen requires several hours per day. Other meditation methods insist on two daily periods of 20 minutes, a total of 40 minutes. With THE BURGESS METHOD only 15 minutes, six days a week is all that is required due to the potency of the Yoga Breathing exercise and the Head Roll exercise.

One ideal benefit is that you do not have to attend meetings or classes. You meditate at your convenience.

ALL IN ALL, THE BURGESS METHOD IS LESS EXPENSIVE, MORE CONVENIENT AND EQUALLY AS BENEFICIAL.

MEDITATION — THE BURGESS METHOD	No. 120	\$5.00
DEVELOPING YOUR ESP POWERS*	No. 105	\$5.00
LOSE WEIGHT AND KEEP IT OFF*	No. 108	\$5.00

\*THE BURGESS METHOD MEDITATION





To:	Quantity	ltem No.	Name of Item	Unit Price	Total
RUSS BURGESS P.O. Box 594 Marlboro, Massachusetts 01752					
From:					
Name					
City Zip Zip	We Pay Massachusetts State Tax and Postage			Total Amoun	

# Some Recent Comments

I have been using your method each day and by the end of 2 weeks found that I had much more energy and had relaxed much more.

Eloise H. Welch - Iowa

Due to your record (The Burgess Method) I was able to attain a relaxed state in a sitting position. I feel that telepathy has worked for me

Joyce Long - Ohio

I feel that your method is truly one of greatness. My wife and I have had much success with it

Mr. Leroy Banger - Oregon

While employing "The Burgess Method for ESP" last night I had, for the first time, a psychic experience. This morning it came true

Wm. Griffiths - Wisconsin

I have had great success with "The Burgess Method of Meditation"

Mary Carol Mirrill - Wisconsin

The results are increased relaxation and deeper and better breathing. I have had a few psychic experiences.

Pat Bonati - Connecticut

After using your method, I find I have the ability to relax and rest at night. Using it for such a short time I find it amazing. I even drive the car slower.

Mrs. Elmer Dole - Iowa

I bought your ESP-Meditation record. Its great! Now I want the one on Lose Weight.

Paul Troillo — Florida

Your Lose Weight record works, Please send me your ESP record. Mrs. Henry Williams — N.Y.

I have found the ESP record quite effective, although I only have used it 2 weeks. Enclosed payment for your Weight reducing record.

Mrs. Carmela Jones — N. Y.

The record (Burgess Method) is a great help. God Bless You.

Dr. S. Hufford - Oklahoma

Using "The Burgess Method for ESP" I still surprise myself when I have psychic experiences.

Jackie Murphy - New York

I have been using a friend's record (The Burgess Method for Meditation) and I am enjoying it so much that I would like to have one for myself,

K. M. Birdsall — New York

I have been using your "Burgess Method" for a few weeks now. I find that I am more relaxed and more confident in my work.

Mr. E. Bollinger - N. Dakota

I am enjoying and working with your record on ESP. Please send me your record on Weight Control.

Cathy Rieken, Texas

Your record on ESP is great. I go deeper each time I hear it. I would like your Weight Record.

Mrs. Laura French — Alabama

Your record on Weight Reduction has proven very successful.

Mrs. Charles Ellis - N.Y.

I have obtained success with your ESP record. New I would like to order your Weight Control record.

Mrs. Wm, Griffiths - Wisconsin

I have found the ESP record quite effective, although I only have used it 2 weeks. Enclosed payment for your Weight reducing record.

Mrs. Carmela Jones - N. Y.

# THE BURGESS METHOD

# What is it?

# How Can it Help Me?

The following is supplementary information clarifying questions you may have about THE BURGESS METHOD.

WHAT IS IT? THE BURGESS METHOD is a new, revolutionary system of fusing physiological and psychological factors by rejuvenating the entire system with controlled, rhythmic Yoga Breathing, a Head Roll exercise plus employing the science of suggestology. The combination of the three will produce dramatic results.

BREATHING EXERCISE — The purpose of the breathing exercise is to remove all of the old, stale oxygen from your lungs, replacing it with clean, vitalizing, fresh oxygen. Utilizing this one factor alone, every day, is beneficial to your health. In 4 to 6 weeks you will become aware of increased stamina during the day, you will sleep better at night.

The Head Roll exercise augments relaxation.

SUGGESTOLOGY — as employed in THE BURGESS METHOD has been found to be superior to hypnotism in the area of meditation or for therapeutic purposes.

With THE BURGESS METHOD you remain fully conscious of your surroundings. At no time do you lose control over any given situation. Mr. Burgess' voice will penetrate your subconscious mind. (Whether in person or on a record, it makes no difference.) You are fully conscious. Nevertheless, your subconscious mind will react to Mr. Burgess' suggestions.

Meditation starts with the conscious mind. Information is fed to it. As a state of relaxation takes over the body, Body-Mind union activates. The subconscious mind becomes fused with the conscious mind. A oneness emerges tapping the potential of whatever is desired by the meditator.

Scientists have proven beyond a doubt that the human nervous system cannot distinguish the difference between an actual experience and an experience vividly imagined.

This is the key to meditation.

The subconscious mind does not reason or question the data fed it. It merely processes it and reacts. Thus, we feed the subconscious mind with definite goals and it reacts to them in a positive manner.

The subconscious mind does all the work to bring forth your desired goals.

# LEARN TO RELAX

How often have you been told to relax only to find out the harder you tried the more tense you became? The secret of relaxation is this:

# YOU CANNOT DO IT ALONE! YOU MUST HAVE HELP!

THE BURGESS METHOD will, without exception, relax anyone.

THE BURGESS METHOD places you in a state of complete relaxation, eliminating feelings of taxed nerves and frustrations, placing you in a vigorous, optimistic frame of mind. You will feel more calm, secure and confident in yourself. THE BURGESS METHOD is geared to improve your mental outlook. You will be able to cope with outside irritations allowing you to enjoy a happier, healthier life.

Tests have proven meditators increase their intellectual abilities, also have sharpened reflexes, improved memory, general improvement in health and obtain rest twice as deep as sleep. There is nothing supernatural about this

You possess the above factors but they are being drained due to the stresses of everyday living.

Meditators learn to completely relax, thus lessen everyday tension and anxieties, allowing the above positive factors to work for them rather than against them.

All three meditation records (BURGESS METHOD) start the same. The first six minutes contain Yoga Breathing Exercise, Head Roll and three minutes of relaxing suggestion.

The following 12 minutes differ on each record.

I, personally, utilize the Meditation record Monday, Wednesday, and Friday; the ESP Meditation record Tuesday and Saturday; and the Lose Weight record on Thursday.

# MEDITATION ONLY

The primary purpose of the Meditation record is for general relaxation, peace of mind, lessened tension and anxiety, sharpened reflexes, increased ability to withstand stress, improved memory and general improvement in health to your fullest potential.

# ESP MEDITATION

The ESP Meditation record is geared to obtain a state of complete relaxation fusing the conscious mind with the subconscious mind, tapping your psychic abilities.

# LOSE WEIGHT AND KEEP IT OFF

The Lose Weight meditation record is geared specifically to change your eating habits through your subconscious mind.

To obtain success you must employ THE BURGESS METHOD six days a week 15 minutes a day. Meditation is a way of life. Like physical exercise, stop and you revert back to flabbiness. Stop meditating and you lose the relaxing benefits of meditation.

To insure continued use of meditation take a specific time of the day to meditate. The best time is just before dimer. This is close to the time you become tired and unproductive. Meditation at this time will rejuvenate you for the remaining portion of the day.

You may have more time in the morning. Regardless of when you decide to meditate, morning, noon, or evening, commit yourself to a specific 15 minutes and KEEP IT.

If you are away on a business trip or vacation and do not have the record with you, DO NOT STOP MEDITATING.

Take 15 minutes alone — do the Breathing exercise, time it yourself 4.8.4.4.8.4, 4 seconds, 8 seconds, as esconds and so on for 4 cycles. Next, proceed to the Head Roll exercise and then mentally repeat the suggestions as best you can from the record.

Return to the record as soon as possible. The record is more potent.

# LOSE WEIGHT AND KEEP IT OFF

It takes a person years to put on excess weight. Yet, most people want to lose 10 pounds the first week. This is not only unrealistic but dangerous to your health. THE BURGESS METHOD is slow, realistic and safe.

Your present eating habits will slowly change by working through the subconscious mind. It takes approximately three weeks before the subconscious mind will react to the suggestions. Then you will slowly lose two to three pounds a week. Your doctor will confirm this is all you should lose at a time for health purposes.

You will continue to lose weight until you reach your desired weight.

Losing weight slowly over a substantial time period is the only safe way to keep your weight down permanetly to your desired weight goal as opposed to the quick weight loss and then putting it on again (the Yo-Yo dieter).





Produced by Stave Bear, and Dorothy Certer. With special thanks to Bob Rutmen for his friendship and support.





#### Side One The Squirrel is a Fu

The Squirrel is e Funny Thing . . .

American folk song, arr, for hammered dulcimer and voice by Dorothy Carter.

Duloimer Medley – Robin M'eime by French Troubedour Adam de le Halle end Austrian Dance.

Along The River words from a poem by Jomes Joyce set to music by Dorothy Carter for harps.

psaltery, voice
Summer Rhepsody

by Dorothy Carter, for hammered dulcimer, bow chime, log drum.









Autumn Sone

American Folk song, arr. for plano and voice, by Dorothy Carter essisted by John Negy, and Rick Nelson, with bass, mandols, drums,

Celtic Medley
Plankty Irwin, by Turlough D'Carolan
The Lonely Glens of Yarrow
South Winds, on the psettery

by Dorothy Certer hammered dulclimer and log drum

Tree of Life

Words from an Essene Hymn, set to music its

Donothy Carter and Bob Flutman with bow
chime, steel cello, tamboure, "svermendi"
horps, bells, and voices.



hammered dulcimer, psaltery, voice, flute, plano – Dorothy Certer • tamboure, log drums, harps, bells, shakers – Gell Edwards • bow chime, steel cello – Bob Rutmen • drums on Walifee Walifee – Aick Netson • bars, and mandole, on Walifee Walifee – John Nagy

Recorded by Rex Morrill at Perfect Crime Studior, Watertown, Messchusetts and Steve Beer, at Art City Studior, Cambridge, Masschusetts. "Tree of Lite" was recorded by Jeff Gilman, at Music Designers, Boston, Masschusetts. "Wallies Wailles Wailles" by John Nagy, at the Mixing Lab, Newton, Masschusetts, Cover Design by David Zaig. Front cover photograph by Steve Bax.



#### MIRROR IMAGES THE POETRY OF TOBY LURIE

I am pleased with the birth of this record, Considering myself as much an inventor as a poet. Lam now able to share some recent discoveries with you, including: sound-poems, found-poems, conversation-poems, chance-noems, one-word-noems and improvisations, I will speak briefly of these forms.

SOUND-POEMS "Color Improvisation" is a poem scored for three voices. I often refer to my sound-poems as paintings with the colors and dynamics of sounds. Lalso find these non-verbal-noems effective for expressing feelings deeper than those which spring from words.

FOUND-POEMS. If one is open and responsive, poems. may be found in many places; on street corners, in bars, on walls of buildings, in airplanes (this is where I found the text for "In Case of Emergency"), in the mail (a letter from an insurance company is one of the voices in "Comnuter Talk"), even on T.V. (the rhetoric of the Watergate Trial appears in "W.G. Caper"). Found-noems are an authentic and important expression of the condition of our changing environment and abundantly available to everyone.

CONVERSATION-POEMS Why must a poem be a solo? I feel that a poem takes on richer meaning and added dimension when blended and laced together with others. It then becomes more than an isolated fragment of existence: it becomes dialogue and interaction. Some of my conversation-noems bring together unrelated ideas: others play back against themselves as fugues, such as "Do." and "In Case of Emergency." The chance-poem "Zen Droppings," is a conversation-poem of a more abstract nature, yet I am aware of some curious and meaninoful attraction and interplay between the parts.

ONE-WORD-POEMS I believe that words are organic, actually alive. They possess color, energy, dynamics, and rhythm which is the heartbeat. I have attempted to express these qualities by liberating words in the poems "Beautiful-Child-Innocence." The first poem was recorded as scored and the other two were improvised in an effort to let the words recreate themselves.

THE ORGANIC-POEM The major work on this record brings together ten voices. There was no written text, no preparation of any kind. I instructed the participants to express whatever thoughts they wished, but to also be aware of each other and to respond to the other moods and voices. I gave shape to the work by conducting the dynamics and entrances and exits of the various parts. In my opinion, this comes nearest to being the perfect poem because it comes nearest to reality. When a poem is able to destroy itself as a composition and become alive, then it has touched perfection.

And now I cease with words, allowing the poems to enter.

TORY LURIE a native of Seattle Washington, has lived for mare years in Santa Barbara, California, His early background as a musician and composer reflects in his poetry, much of which is scored with the symbols of music and meant to be vocalized. During the past several years be has been active as a language arts consultant. working with students on all grade levels and conducting workshops for teachers who are interested in implementing his unique techniques

Toby Lurie has appeared at Universities throughout the country, where he is generally hailed as "a new breed of poet."

Toby was deeply involved in the business world for many years, and finally with the support of his wife Ian and their three children, liberated himself to follow his path. As he continues to fulfill himself. more and more of his childlike self emerges, creating his world as he

Jan, who actively participates with her husband at many of his readings and workshops is a modern dancer notter and has had extensive experience in Theatre.

His publications include the books: New Forms/New Spaces, Mirror-Images, Measured Space, and A Handbook on Vocal Poetry. He also reads his poetry on an L.P. recording. Word-Music.

"Toby Lurie is in the great American tradition of inventors, magicians, innovators. He is not a part of any literary clique or wave. His poems are strong, naive, evocative; social in that they bring people together, and ignore the differences and isolation of individuals in favor of a kind of family feeling for the rest of the race."

-Frederick Turner from his foreword to New Forms/New Spaces

I have seen audiences from elementary school through Ph.D.'s captivated by Toby Lurie's poetry. Toby has "presence," as a human being, as a poet, and by reverberation (or "mirror image"), we discover our own humanity, make our own poetry. Just as "present" means "here" and "now" and "gift," Toby Lurie's poetry-his words, his ways of composing, his performance,

his involvement of audiences—calls us to be here now for one another. I can only welcome this album, for it is the right place to receive the presence of the human voice that Toby Lurie offers.

> Donald R. Salper Professor of Speech Communication California State University, Northridge

Many of the pieces on this record have appeared in two of my books

Muror-Images, Celestial Arts, Millbrae, Calif. New Forms/New Spaces, Journeys into Language, 576 Liberty

Street, San Francisco, Calif. For permission to include these poems here, I thank the books and the publishers.

My thanks to those good people who assisted in the birthing of this record which I dedicate to them. Especially to Glen who engineered our voices with such loving and sensitive care, and to Jan, whose husband Lam, for her beautiful voice which blended with mine, and whose poem "Your Sweet Face," wound itself 'round mine.

POEMS on this recording

etal a REALITIELII CHII DUNNOCENCE

Toby, Jan

YOUR SWEET FACE Toby, Jan ASSEMBLACE

Toby, Jan. Ed Chahot COLOR IMPROVISATION

LIPON READING MOLLOY

Tohy Jan

W G CAPER

ORGANIC POEM Paul Garrett, Harry Lehman III, Merilee Trott, Susan Laufer, Charles Bernstein, Roy Simon, le & Inge Goolsby, Paul Bodin, P. I. Sanderson

Side 2 LET GO EGO

IN CASE OF EMERGENCY

Toby, Jan, P. J. THAT WHICH IS

Toby, Jan REFLECTIONS

Toby, Jan NOT QUITE

Toby, David Farlow on Guitar SUNSET AND CHILD

ZEN DROPPINGS Toby, Jan. Ed

COMPUTER TALK Toby, Jan CLIMB ON

PSYCH 1 Toby

THEME AND VARIATIONS Toby, Jan

LISTEN Toby, Jan

All poems @ 1973/74/75 by Toby Lurie

Engineer: Glenn Sanderson AC5 5079 **STEREO** 



#### HONEYBEE RIDGE

SIDE ONE

I.The Mountains Are Calling Me (1:35) BY TOM HUNNICUTT

2. Springtime In Maryland
(1:55) By TOM HUNNICUTT
& GEORGE E. BEETHAM, JR.

3. What's Gonna Happen to All Us Old Hippies?

4. Good Times, Bad Times

5. Big Ol' City

(3:21) BY TOM HUNNICUT

(1:17) TRADITIONAL
7. The Getaway

(2:23) BY TOM HUNNICUTT

G SANDRA KLINE

8 Whitepoppers

8 Whippoor WIII
(3:00) BY GEORGE E. BEETHAM, JR.
E. TOM HUNNICUTT

SIDE TWO

I. Sadness Is Sundown
(2:07) BY TOM HUNNICUTT
SANDRA KUNE

2. A Song For Mother Earth News

3. Trouble In The Hollow
(2:10) BY GEORGE E. BEETHAM, JR.
& TOM HUNNICUTT

4. Flutterflies and Bumblybugs
(2:08) BY SANDRA KLINE

5. The Beaver Creek Meeting (2:22) BY TOM HUNNICUTT & SANDRA KLINE

6. Living High In The Mountains

7. Cat Paws
(2:15) BY SANDRA KLINE

MUSICIANS: Acoustic Guitars - TOM HUNNICUTT, JOHN O'CONNELL, RED SAWYERS; Electric Guitar - RED SAWYERS; Bode - DON'TERS; Banjo-Bruce Bowen, DAM MOHILING (TROUBLE IN THE HOLLOW) Bass-STEVE BOVENHAMP, JIM NEWWIRK, LEWIS WILCOV; FIRABLE - L.D. MOSNIER; PROD-BRUCE BOWEN, DAN DE CHEMPA, JERNY NOLAND, CHRIS HITCH; KAZOO-GEORGE E. BETHAM, JE; TIMPBOVITIR - SANDRE KLURE, JOHN O'CONNELL, STEVE HUNNICUTT; SPOODS & STICKS-TIMOTHY KLUNE; D'TUMS-BILL PIERUCCI; WAShboard, JOHN HAPP, JUG-TOM HUNNICUTT, JOHN O'CONNELL; JAUTHAPP, GOUTA'S & OLTEMA BOX-SANDRA KLUNE, VOCALS; TOM HUNNICUTE & SANDHIRCE, JAUTHA HIGH HYPE MONTHAINS; DON MOHILING & JOHN O'CONNELL; SAUTHAPP, GOUTA'S & OLTEMA HIGH HYPE MOUNTAINS; DON MOHILING & JOHN O'CONNELL; BAUTHAPP, ABUNDA KLUNE; DESIGN, LAYOUT, & STITCHERY-SANDRA KLUNE; BACK Graphics - P.K. NEUFELD. SPECIAL THANKSTO: Jen & Tim For SMILLS AND HUAS; JOHN O'CONNELL FREEDRIS AND HUAS; JOHN O'CONNELL FREEDRIS AND HUAS; JOHN O'CONNELL FREEDRIS AND HORS HIS FRIENDSHIP, DRECTION & SANDRE THAN FOR THE PIZZA AND BEER; GAIL, DANG, KAPEN & AND THIN. STUDIO: ALL SONGS WERE RECORDED AT THE BAKENSFIELD SOUND STUDIO; ALL SONGS WERE RECORDED AT THE BAKENSFIELD SOUND STUDIO; ALL SONGS WERE RECORDED AT THE BAKENSFIELD SOUND STUDIO; AND SONGS WERE RECORDED AT THE BAKENSFIELD SOUND STUDIO; ENGINEER, WICKER, YEACHT SPRINDTIME IN MARYLAND' WHICH WAS RECORDED AT BIAS STUDIO, FIRLS CHURCH, VIRGINIA; BIII MCETORY, ENGINEER, ALL SONGS WERE MIXED BY JOHN O'CONNELL, BAKENSFIELD SOUND STUDIO STUDIO.

(ASCAP) DANUARY, 1973, Honeybee Ridge Productions

Honey bee Ridge Productions P.O. Box 2505 Bakersfield, Calif 93308

SCANDINAVIA: BY JIM FASSETT



## by JIM FASSETT A PORTRAYAL IN SOUND

OF JIM FASSETT

AND SONIC SERENDIPITY\*

By James Conly, Editor, High Fidelity Magazine



Kung fu-tse, a very great msn whose name msy be hetter known to you in another spelling, is reported (how reliably I do not know) to have said once that one picture is worth a thousand words.

It is not my custom to quarrel with the sayings of authentic sages—and be was one—but in this instance I almost must, because I know better.

My advantage over Confucius is not a matter of intellege, guite needless to say, the needless of the confucion of the confusion of chronology. He spoke only Chinese the confusion of chronology. He spoke only Chinese the confusion of the confusi

tures in Seemer competition with words. Or of the 7 Vew an Anterian move shaped of the 7 Vew and Anterian move shaped track dashed in You may deduce what the track dashed in You may deduce what the minable, incomprehensible tail. It is more than merely undeployal; it is an insistent and consistent of the result of the result of the return of the result of the result of the return of the result of the result of the return of th

Motion pictures and television offer pic-

fore they are corrupted.

\*Secondiples: the pilt of happening on reducible or agreeable things not rought for, experielly in trend. Caluad by Walpales nor "The Three Princes of Secondary." is greed by an excellent TV receiver (a CRS product, I will point out appreciatively), and through a goodly portion of any evening its tube in it. Cowboys gailon across the property of the control of the product of the control of t

It is also when word and sound are heard in the property of person, and the state of the person of t

The newspaper reporter writes to a known and timely curiosity-about what the killer said when captured, what the brids wore, how many firemen were overcome by smoke The lecturer can see his audience and, when Morpheus threatens, can always show it a slide depicting how the native wor suckle their young. And so on. The skill Jim Fassett professes is different. It was developed—and not many people really learned it well, during the thirty years (from about 1920 to about 1950) that saw radio broad-casting attain its highest effectiveness. The radio commentator—on current events, on sports, on music—had to bring into heing a new form of address. He had to talk to, and win the attention of, millions unseen rather than hundreds seen. He had to speak into the living room instead of an auditorium. His voice and manner had to convey easy familiarity, almost intimacy, without seem-ing forcibly intrusive. He had to he able— for his effect and his success—to coax or for his effect and his success—to coak or compel interest, from the first word onward, in whichever of a thousand topics he hap-pened to be talking about, and this by itself nvolves two very hard-learned and specialized antitudes.

One of them is, and I hate to have to use such words, rhetorical proficiency. Leonard Bernstein says of Beethoven that he bads necessary with the constraint of the constr

The other aptitude Mr. Panest he scribted to startform, by the I result has twiced by startform, by the I result hat when you enter Finland with him, you will will be the property of the I result had twenty and the I result had twenty and the I result had twenty and the I result had the I resul

after a short time, he announced with great if ghoulish satisfaction that the place was full of dead Fassetts. It was. What prompted him to make this discovery, however, remains a mystery.)

Jim Fassett has been supervisor of the Columbia Broadcasting System's music for twelve years, during the last seven of which has served also as a commentator on CBSG smajor musical dieffring, the Sanday CRSG served of the CBSG served of the

takes for granted. He enthulazian is devosed to more il take a high profession of the blocking, more il take the profession of the second in t

It is probably easier, however, to do it with sounds than do it with motion pictures. The usual movie travelous, to my with sounds than the control of the c

■ Library of Congress catolog eard number R-56-1055 applies to this record. Cards may be purchased from Card Division, Library of Congress, Woshington 25, D. C.

# Teckno Master "DL"

#### WARNING

Made for 12" Wolfers & Bigger



produced by Danny "D" & D.J. LAZ

NO ONE DROPS HARDER

## Merster "I

6:05

### DROPPIN' BASS

1. Super Drop That Bass

2. Do You Want Some Quad	5:18
3. Check This Out	4:44
4. Computer Love	4:34
5. Much More Bass	2:45
6. Break Down	4:23
7. Pump It Up	2:21
8. In The Music	3:31
9. Computer Drop	3:11
10. Sex on the Funk	3:27

BASS LAND **HEATWAVE** ACD 9108

Mixed By: Hugo Diaz Recorded By: Erich Whytal at Oceanna Thanks to Toloa & John

Produced By: Danny D & D.J. LAZ

MALASONGS MUSIC (BMI)/HEATWAVE MUSIC WEST/KEANNA LEE PUBLISHING AND MENDEZ PUBLISHING (BMI)

©® Avenue Distribution 901-388-1190

#### AVENUE

## Teckno Master "IDI"

Super Drop That Bass 6:05

Do You Want

Some Quad 5:18 Check This Out 4:44

Computer Love 4:34

Much More Bass 2:45

Wuch wore bass 2:45

Break Down 4:23

Pump It Up 2:21

In The Music 3:31

Computer Drop 3:11

Sex on the Funk 3:27

Mixed by Hugo Diaz

Recorded by

Erich Whytal

at Oceanna



HEATWAVE ACD 9108 DIDX 015239

## DROPPIN BASS Produced by Danay "D" & D.J. LAZ

#### NO ONE DROPS HARDER

Malasongs Music (BMI)
Heatwaye Music W st/koanna Lee Publishing &
Mendez For (BMI)

® Avenue Distribution 901-358-1



1. TURN TO STONE • 3:48
2. IT'S OVER • 4:08
3. SWEET TALKIN' WOMAN • 3:48
4. ACROSS THE BORDER • 3:52

ALL MUSIC AND LYRICS BY JEFF LYNNE
Published by Unart Music Crop./Jet Music Inc. BMI
Produced by Jeff Lynne

© 1977 United Artists Music And Records Group, Inc.
Orchestra & Choral Arrangements by Jeff Lynne,
Richard Tandy & Louis Clark

**ELECTRIC LIGHT ORCHESTRA** SIDE I: R-223719 A-1

Out Of The Blue JT-LA 823-L2 Mfd. by RCA Music Service Under License







1. STANDIN' IN THE RAIN • 4:20
2. BIG WHEELS • 5:10
3. SUMMER AND LIGHTNING • 4:13
4. MR. BLUE SKY • 5:05
ALL MUSIC AND LYRICS BY JEFF LYNNE Produced by Jeff Lynne

® 1977 United Artists Music And
Orchestra & Choral Ausic And
Piper Corp. Jet Music Inc. Produced by Jeff Lynne

Orchestra & Choral Ausic And
Piper Corp. Jet Music Inc. Produced Artists Music And
Piper Corp. Jet Music And
Piper Corp. Jet Music Inc. Produced Artists Music And
Piper Corp. Jet Music And
Piper Corp. Jet Music Inc. Produced Artists Music And
Piper Corp. Jet Music And
Piper Corp. Jet Music And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic Artists Ausic Artists Ausic And
Piper Corp. Jet Music Inc. Produced Artists Ausic Artist

**ELECTRIC LIGHT** ORCHESTRA SIDE III: Concerto for a Rainy Day R-223719 C-2

Out Of The Blue JT-LA 823-L2 Mfd. by RCA Music Service Under License





**ELECTRIC LIGHT** ORCHESTRA SIDE IV:

R-223719 D-2

Out Of The Blue IT-I A 823-12 Mfd. by RCA Music Service Under License





## madonna like a virgin

Produced By Nile Rodgers For Nile Rodgers Productions, Inc.

01133		1-231
		4
1. MATERIAL GIRL (Peter Brown/Robert Rans) Minong Publishing Company BMI	3:56	
2. ANGEL (Madonna/Steve Bray) WB Music Corp./Bleu Disque Music Co., Inc./ Webo Girl Adm. by WB Music Corp./Black Lion Music, Inc. ASCAP	3:53	
3. LIKE A VIRGIN (Billy Steinberg/Tom Kelly) Billy Steinberg Music/Denise Barry Music ASCA	3:35 P	
4. OVER AND OVER (Madonna/Steve Bray) WB Music Corp./Bleu DisqueMusic Co., Inc./ Webo Girl Adm. by WB Music Corp./Black Lion Music, Inc. ASCAP	4:09	
5. LOVE DON'T LIVE HERE ANYMORE (Miles Gregory) May Twelfth/Warner-Tamerlane Pub. Corp. BMI	4:45	
© 1984 Sire Records Company  ® 1984 Sire Records Company	機性	



## madonna like a virgin

Produced By Nile Rodgers For Nile Rodgers Productions, Inc.

balacea by Time Roagers For Fine Roagers Frode	ections, inc.
R-161153	1-2515
1. DRESS YOU UP (Peday Stamziale/Andrea LaRusso) House Of Fun Music BMI	3:58
2. SHOO-BEE-DOO (Madonna) WB Music Corp. Bleu Disque Music Co., Inc./ Webo Girl Adm. by WB Music Corp. ASCAP	5:14
3. PRETENDER (Madomna/Stove Bray) WB Music Corp /Bleu Disgue Music Co , Inc. / Webo Girl Adm. by WB Music Corp /Black Lion Music, Inc. ASCAP	4:28
4. STAY (Madonna/Steve Bray) WB Music Corp./Bleu Disque Music Co., Inc./ Webo Girl Adm. by WB Music Corp./Black Lion Music, Inc. ASCAP	4:04
© 1984 Sire Records Company  (P) 1984 Sire Records Company	

#### BILLY IDOL/REBEL YELL

Rebel Yell (Idol/Stevens) 4:45
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
Daytime Drama (Idol/Stevens) 4:02
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
Eyes Without A Face (Idol/Stevens) 4:58
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
Blue Highway (Idol/Stevens) 5:05
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)

3



Produced by Keith Forsey All songs written and arranged by Idol/Stevens except for "Catch My Fall" by Idol.

#### R124674-A FV 41450

(FV 41450 AS)

9 1983 Chrysalis
Records
Mfd. by RCA
Music Service
under License



#### BILLY IDOL/REBEL YELL

Flesh For Fantasy (Idol/Stevens) 4:37
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
Catch My Fall (Idol) 3:57
Boneidol Music/Rare Blue Music (ASCAP)
Crank Call (Idol/Stevens) 3:56
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
(Do Not) Stand In The Shadows (Idol/Stevens) 3:10
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
The Dead Next Door (Idol/Stevens) 3:45
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)/
Flook Steady Music (ASCAP)/
Rock Steady Music

4



R124674-B FV 41450

(FV 41450 BS)

1983 Chrysalis
Records
Mfd. by RCA
Music Service
under License

Produced by Keith Forsey

All songs written and arranged by Idol/Stevens

Catch My Fall\* by Idol



# AMIMALS PINK FLOYD

JC34474 Stereo

AL34474

Side 1

Pigs on the wing (Part one) (Waters)

Dogs (Waters, Gilmour)

Produced by Pink Floyd

Pink Floyd Music Publishers, Inc.

@ 1977 Pink Floyd Tusic Ltd.

@ 1977 Pink Floyd Tusic Ltd



JC34474 Stereo

BL 34474

Side 2

Pigs (Three different ones)

Sheep (Waters)

Pigs on the wing (Part two) (Waters)

Produced by Pink Floyd

Pink Floyd Music Publishers, Inc

@ 1977 Pink Floyd Tusic Ltd

@ 1977 Pink Floyd Tusic Ltd





**ATOM HEART MOTHER** PINK FLOYD

## HARVEST

SKAO-382 (SKAO2-382)

SIDE 2

- 1. IF (Roger Waters) ASCAP 4:25
- 2. SUMMER 68 (Richard Wright) ASCAP 5:29
- 3. FAT OLD SUN (Dave Gilmour) ASCAP 5:19
- b) Some of the second of the s 4. ALAN'S PSYCHEDELIC BREAKFAST (Gilmour-Mason-Waters-Wright) ASCAP 12:55

  - - @ Croud MARCA REG PRODUCED BY PINK FLOYD Exec. Prod.: Norman Smith

Recorded in England



Made in U.S.A

Mfg. by Discovery Records of N.Y. Inc., N.Y. 36, N.Y.

# TULL

SIDE

GEM 71-A

1. MY GOD/FLUTE SOLO

TOTAL TIME: 16:25 MINS



Mfg. by Discovery Records of N.Y. Inc., N.Y. 36, N.Y

TULL, GEM 71-B

SIDE 2

1. THICK AS A BRICK

(Middle Part)

2. AGUALUNG

TOTAL TIME: 24:40 MINS.



Made in U.S.A

Mfg. by Discovery Records

of N.Y. Inc., N.Y. 36, N.Y.



SIDE 3



- 1. NEW DAY YESTERDAY
- 2. CROSS EYED MARY/DRUM SOLO

TOTAL TIME: 20 MINS.



U.S.A

Made

Mfg. by Discovery Records of N.Y. Inc., N.Y. 36, N.Y.

cords of N. Y. Inc., N. Y. 30, N. Y.

SIDE 4

GEM 71-D

- 1. HYMN 43/NOTHING IS EASY
- 2. WITH YOU THERE TO HELP ME

TOTAL TIME: 22:30 MINS



#### STOMP YOUR HANDS, CLAP YOUR FEET SLADE

Produced by Chas. Chandler for Barn Productions

BS 2770 (540.735)



SIDE

- ST WANT A LITTLE BIT 3:56 hornton-Bass-Washington-Brown-Thompson) Blue Ribbon Music
- 2. WHEN THE LIGHTS ARE OUT 3:12
  3. FIND YOURSELF A RAINBOW 2:11
  4. MILES OUT TO SEA 3:56
  5. WE'RE REALLY GONNA RAISE THE ROOF

All selections composed by Euchd./
Published by Barn Pub. Ltd./
Yellow Dog Music, Inc. - ASCAP

except as indicated

©1974 Warner

Bros. Records Inc.

\*\*RNER BROS.\*\*

\*\*RNER BROS.\*\*

\*\*RNER BROS.\*\*

\*\*Property of the control of the

BROS RECORDS

#### STOMP YOUR HANDS, CLAP YOUR FEET SLADE

Produced by Chas. Chandler for Barn Productions

BS 2770 (540.736)

SIDE

DO WE STILL DO IT 3:00 DON'T BLAME ME EVERYDAY 3:09

All selections composed
Published by Barn Pub. Ltd.
Published by Barn Pub. Ltd.
Yellow Dog Music, Inc. - ASCAP

@1974 Warner
Bros. Records Inc.

##COROS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS.INC.



C2 40794 AL 40813





@ 1987 CBS Records

#### 1. OUT IN THE COLD

- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 7:05
  2. HEADING OUT TO THE HIGHWAY
- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 4:35
  - G. Tipton—R. Halford—K.K. Downing—(ASCAP) 4:35
    3. METAL GODS
- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 4:12
  4. BREAKING THE LAW
- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 3:0

OCOLUMBIAN SINTED IN U.S.R.



C2:40794



SIDE

#### 1. LOVE BITES

- G Tipton—R. Halford—K.K. Downing—(ASCAP) 5:26
  - 2. SOME HEADS ARE GONNA ROLL
    - B. Halligan, Jr<sub>I</sub>—(BMI) 4

      3. THE SENTINEL
- G Tipton-R Halford-K.K. Downing-(ASCAP) 4:08
  - 4. PRIVATE PROPERTY
- G Tipton—R. Halford—K.K Downing—(ASCAP) 4:55
  PRODUCED BY TOM ALLOM

POLICOLUMBIAN, SUNTEDINU, S. N.



C2 40794 AL 40814





51DE 0 1987 CBS Records

#### 1. ROCK YOU ALL AROUND THE WORLD

- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 4:42
  2. ELECTRIC EYE
- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 4·18
  3. TURBO LOVER
- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 5:52
  4. FREEWHEEL BURNING
- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 5.09
  PRODUCED BY TOM ALLOM

O.COLUMBIA. MARCAS REG. PRINTED IN U.S. N.





## amuergumu

RUSH CARESS OF STEEL

SRM-1-1046 (SRM-1-1046-A) SIDE A



331/2 RPM STEREO

1: BASTILE DAY - 4:36 (Leo/Lifeson/Peart)

3. LAKESIDE PART - 4:07
(Leo/Lifeson/Peart)

THE NECROMANCER
LINTO DARKNESS - 4:20

II. UNDER THE SHADOW - 4:25

III. RETURN OF THE PRINCE - 3:51
(Leo/Lifeson/Peart)

Produced by Rush and Terry Brown
All selections arranged by Rush and Terry Brown

1975 Phonogram, inc.

1975 Phonogram, inc.

810 SEVENTH AVERUE. REP



# *mergunu*

CARESS OF STEEL

SRM-1-1046 (SRM-1-1046-E) SIDE B

STEREO

III. NO ONE AT THE BRIDGE — 4:15
(Lee/Lifeson Peart)
IV. PANACEA — 3:12
(Lee/Peart)
V. BACCHUS PLATEAU — 3:12
(Lee/Peart)
VI. THE FOUNTAIN — 3:48
(Lew/Lifeson/Fourt)
Proc. and by Rush and Terry Brown
All selections implies by Rush and Terry Brown
All selections implies by W. B. Minste Corp. (ASCAP)
AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVERUE.



SIDE A RC-10A



For Radio Play Only Not For Sale 331/3 RPM

#### STARRING:

THE STEVE MILLER BAND JEFFERSON STARSHIP BON JOVI



A

LORIMOR-Telepictures Company

© @ DIR BROADCASTING 1987



SIDE C RC-10C



For Radio Play Only Not For Sale

331/3 RPM

#### STARRING: THE STEVE MILLER BAND JEFFERSON STARSHIP BON JOVI



LORIMAR-Telepictures Company

© P DIR BROADCASTING 1987



SIDE B RC-10B



For Radio Play Only Not For Sale 331/3 RPM

#### STARRING: THE STEVE MILLER BAND JEFFERSON STARSHIP BON JOVI



DIR RADIO NETWORK

LORIMAR-Telepictures Company

© P DIR BROADCASTING 1987

### THIS IS A ONE SIDED RECORD PLEASE PLAY OTHER SIDE





THE TIMES, THEY ARE SOMETHING LIKE THEY USED TO BE ED SWEENEY



STEREO OHR-001 SIDE A

- 1. Ode To Joy/Angels We Have Heard On High
- 2. Spanish Ladies
- 3. You Better Take A Lawyer When You Go
- 4. Staten Island Hornpipe
- 5. Loch Lomond
- 6. Calliope Rag



THE TIMES, THEY ARE SOMETHING LIKE THEY USED TO BE ED SWEENEY

> STEREO OHR-001 SIDE B

- 1. Didn't He Ramble
- HiFi Stereo
   Reving Peddler
- 3. Roving Peddler
- 4. Come To Court 5. Simple Gifts
- 6. Cumberland Mountain Bear Chase



### **IMAGE**

Songs from the Liturgy of St. Joseph's Abbey, Spencer, Mass.

SR-224 STEREO 33% RPM SIDE I

JUST A CLOSER WALK WITH THEE WERE YOU THERE AS THE HIND SIMON, SON OF JOHN AMAZING GRACE NOBODY KNOWS

> BRC RECORDS Box 299, Brookfield, Conn.



### IMAGE

Songs from the Liturgy of St. Joseph's Abbey, Spencer, Mass.

SR-224 STEREO 331/3 RPM SIDE 2

WHERE SHALL WISDOM BE FOUND CRY OUT WITH JOY SING A NEW SONG ALL THE ENDS OF THE EARTH ANNUNCIATION NONE

BRC RECORDS

Box 299, Brookfield, Conn.

### THE BURGESS METHOD FOR MEDITATION

**RJB** 120

SIDE 1

INSTRUCTIONS
A TESTED METHOD PREPARED
AND TRANSCRIBED BY
RUSS BURGESS

P.O. Box 594 Mariboro, Mass. 01752

# THE BURGESS METHOD FOR MEDITATION

**RJB 120** 



SIDE 2

- 1. BREATHING EXERCISE
- 2. HEAD ROLL EXERCISE
- 3. MEDITATION

P.O. Box 594 Mariboro, Mass. 01752







Fox Trot





36815

He's Worth His Weight In Gold

(Bryan-Wendling)
The Louisianans
(Vocal Chorus, Irving Kaufman)

PATHE PHONOGRAPH & RAD O COR



Fox Trot





36815 B

Just A Little Way Away From Home

(Lewis-Young-Levant)
Dixie Stompers
(Vocal Chorus, Arthur Hall)

PATHE PHONDSOAPHE RADIO CORR



### MIRROR IMAGES

The Poetry Of Toby Lurie

ACS 5079 Side 1



331/3 Rpm STEREO

- 1. BEAUTIFUL-CHILD-INNOCENCE
- 2. DO
- 3. YOUR SWEET FACE
- 4. ASSEMBLAGE
- 5. COLOR IMPROVISATION
- 6. UPON READING MOLLOY
- 7. W.G. CAPER
- 8. ORGANIC POEM

P1975 by Toby Lurie



### **MIRROR IMAGES**

The Poetry Of Toby Lurie

ACS 5079 Side 2



331/3 Rpm STEREO

- 1. LET GO EGO
- 2. IN CASE OF EMERGENCY
- 3. CHANGES
- 4. THAT WHICH IS
- 5. REFLECTIONS
- NOT DILLTE
- 7. SUNSET AND CHILD
- 8. ZEN DROPPINGS
- 9 COMPLITER TALK
- 10. CLIMB OF
- 1 PSYCH 1
- 12. THEME AND VARIATIONS
- 13. LISTEN

®1975 by Toby Lurie



## HONEYBEE RIDGE

LPS-1001/Stereo Honeybee Ridge Productions (ASCAP)



SIDE ONE

- 1. THE MOUNTAINS ARE CALLING ME (1:55)
  - 2. SPRINGTIME IN MARYLAND (1:55)
- 3. WHAT'S GONNA HAPPEN (To All Us Old Hippies) (2:57)
  - 4. GOOD TIMES/BAD TIMES (1:45)
    - 5. BIG OL' CITY (2:21)
      - 6. BLESSING (1:17)
    - **7. THE GETAWAY** (2:23)
    - 8. WHIPPOORWILL (3:06)

BEAVER CREEK
REVOLUTION®

## HONEYBEE RIDGE

LPS-1001/Stereo Honeybee Ridge Productions (ASCAP)



SIDE TWO

- 1. SADNESS IS SUNDOWN (2:07)
- 2. A SONG FOR MOTHER EARTH NEWS (2:53)
  - 3. TROUBLE IN THE HOLLOW (2:10)
- 4. FLUTTERFLIES AND BUMBLYBUGS (2:08)
  - 5. BEAVER CREEK MEETING (2:22)
- 6. LIVING HIGH IN THE MOUNTAINS (2:20)
  - 7. CATPAWS (2:15)



A PORTRAYAL IN SOUND BY FASSETT





SIDE (x"Lp"38733)



I. DENMARK

2. FINLAND





A PORTRAYAL IN SOUND

FASSETT

ML 5147 NONBREAKABLE



SIDE (x"Lp"38734)



I. SWEDEN

2. NORWAY





MARCHE MY MADE IN U.S. A.

## RCAVICTOR MARILYN MAYE

Arranged and conducted by Jimmy Wisner

47-8936

Sunbeam Music Corp., BMI TPKM-4340 2:14

45 RPM NOT FOR SALE

CABARET

(from the new Broadway musical "Cabaret") (J. Kander-F. Ebb)

\*\*Cabaret") (J. Kander-F. Ebb)

Producer Joe René







### THE OAK RIDGE BOYS HE'S GONNA SMILE ON ME

-T. Cain - C. Curry-Arranged by Bergen White Produced by George Richey



## Columbia

B Columbia, Marcas Reg

MONO Intro. :07 2:59



45 RPM Radio Station Copy 4-46001

JZSP 158778

P 1974 CBS, Inc.
Publisher:
Daystar Music
Co. (BMI)

FOR SALE

THE OAK RIDGE BOYS
PUT YOUR ARMS AROUND ME
BLESSED JESUS

-C. Smith - K. Parker-Produced by George Richey

# JAY JAY

RECORDS
OF CHICAGO, ILLINOIS

UNBREAKABLE

45 R.P.M.

RECORD NO.

147 A

The Shir Shir Shir Shir Shir Shir

GANDS.

Vocal

### HAPPY ANNIVERSARY WALTZ

(W. Jagiello) (Chicago's Polka King)

### LI'L WALLY

AND THE LUCKY HARMONY
BOYS ORCH.

# JAY JAY

RECORDS

**UNBREAKABLE** 

45 R.P.M.

RECORD NO.

147 B

Vocal

ROLL OUT THE BARREL POLKA

"CHICAGO'S POLKA KING"
LI'L WALLY

AND THE LUCKY HARMONY BOYS ORCH. RCAVICTOR

47-6019 (E4FW-5144)



DANCING ON SATURDAY NIGHT

~ *Polka* (M. Linn≃B, Polin)

• MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA

SCA VICTOR

47-6019 (E4FW-5141) 45 RPM "NEW ORTHOPHONIC" HIGH FIDELITY

KATCHEN—Polkar (M. Parish—I, fanta)

Johnny Vadnal and his Orchestra

S REGISTRADAS









### RECOR RANDY SPENCER 1984 SIDE A-1 Whitetail Music Time: 3:16 All Rights Reserved ASCAP (U10688) Arr. by : R. Spencer and Jon Spencer MAINE (R. Spencer) Produced by Eric Lilljequist and Randy Spencer Star Route Records LTD Box 255-S Woodstock, CT. 06261



# WILLETT

Vogue Terrace McKeesport, Pa.

David Music BMI Time 2:09 45-109

### YOUR LOVE, IS MY LOVE

(Kolber-Quinn-Davis-Williams)

KENNY AMBROSE

# WILLETT

Vogue Terrace McKeesport, Pa.

Bourne Music, Inc. Time 1:50 45-109

### **WON'T YOU**

(Love Me Baby)

(Elmer Willett-Mary Voegler)
KENNY AMBROSE

## HEMLOCK

**RECORDS** 



71072 Time 4:51 (11684)

IT'S NO FUN BEING ALONE

**PASSION** 

## HEMLOCK

RECORDS

Lovelace Music ASCAP



71072

Time 3:23 (11685)

IS THERE ANYTHING

**PASSION** 





### **SUNSHINE RECORDS**

Executive Producer: Frank Cook
Produced by: Frank Cook & Jack Conrad
for Rock Resources, Ltd.

#### DJ COPY Not For Sale

Darnoc Music/ Wayne Art Music (BMI)

P Sunshine Records, 1978



MONO 45 RPM S-0969-AM

Time 2:58

"FLY"
(J. Conrad)

**PEGASUS** 

#### **SUNSHINE RECORDS**

Executive Producer: Frank Cook Produced by: Frank Cook & Jack Conrad for Rock Resources, Ltd.

#### DJ COPY Not For Sale

Darnoc Music/ Wayne Art Music (BMI)

© Sunshine Records, 1978



STEREO 45 RPM S-0969-FM

Time 3:40

"FLY"
(J. Conrad)

**PEGASUS** 

# CONGRESSIONAL

Checkmark Music (BMI) Time 2:27

45—116

(C-1005)

SIREN OF THE SPACEWAYS

(J. Eberhart)

**DAVID** and **JONATHAN** 

# CONGRESSIONAL

Traditional

45—116 (C-1006)

AUNT RHODY

DAVID and JONATHAN





## KENCO

RECORDS New York, N.Y.

Record No. 5 0 0 1 ZTSP 29375



Kenco Enterprises, Inc. (ASCAP)

Time: 2:37

**HEY! NOW, MARY** 

(Paul Vance)

PAUL VANCE

## KENCO

RECORDS New York, N.Y.

Record No. 5 0 0 1



Kenco Enterprises, Inc. (ASCAP) Time: 2:00

MAGIC MELODY

PAUL VANCE Orchestra



## SHE WOBBLES (All Night Long)

(James Hartnett)

FOUR HITS & A MISS
Arranged and Directed by
TOMMY FALCONE
Accomp. by The Centuries



DO IT (T. Falcone-J. Rodriguez)

#### FOUR HITS & A MISS

Arranged and Directed by TOMMY FALCONE

# South Sea

Tunxis Music Co. (BMI) Time: 2:27

45-110 MB-333

## I'M NOT GOING TO THE PROM, MOM

(Ray O'Brien and Re and Row Circo)

Vocal by

GLORIA MILLER

Music by THE RHYTHM RIDERS

# South Sea

Tunxis Music Co. (BMI) Time: 2:27

45-112 MB-334

## KNOCKOUT

(Doug DuPont and Chip Zapadka)
instrumental
Music by
THE RHYTHM RIDERS

#### STEREO

Butti Regardant Ministración Pada Cara Ministración Ministración

house to cording

Production

MARIA (Jame, O. Whight)

JIMM ORIGINAL ORIGINAL JIMMY WRIGHT & THE ORIGINAL KNIGHTBEATS

aparting more samplementally

### STEREO

EMI-Ren-Maur

JIMMY WRIGHT & THE

JIMMY WRIGHT & THE

ORIGINAL KNIGHTEEATS
OPOS, INC. 1650 BROADWAY, NEW YORK, MINIMUM MANAGEMENT AND ADDRESS OF THE MANAGEMENT AND ADDRES

ORIGINAL KNIGHTEEATS OR CONTROL INC. 1650 BROADWAY, NEW MINISTRANCE OF THE PROPERTY OF THE PRO



Records Inc.



Time: 2:29



# LCA RECORDS, INC

## NAT GALES - vocal







Music Corp. Time: 2:22



Record No: 0775

PASS ME BY

(H. Ott - D. Bohen)

NAT GALES - vocal

Arr. & Dir. by Horace Off

NC. 550 FIFTH AVE. NEW 1084

## KO-OP

Kooper (BMI) Time: 2:00

45-7501 J8-OW-3984 Side 1

DUDLEY, DIGBY, DARLIN' (Perper)

THE LAURELS

# KO-OP

Kooper (BMI) Time: 2:09



45-7501 J8-0W-3983 Side 2

NO TIME FOR TEARS
(Papp-Jordan)

THE LAURELS

## 2 times 2

FRANK CARIOLA Production

\* PLUG SIDE

## New

Arr. T. Wiltshire V. Millrose

DJ Copy

# World

RECORDS

443 W. 49th St. N.Y.C<sub>.</sub> - JU 2-6730

#### "OUTSIDE THE CITY"

(Cariola-English-Millrose)

Helios Music/Sultan Music

BMI - Time - 2:35

N/W-2X2-A

## 2 times 2

FRANK CARIOLA Production

DJ Copy

## New

Arr. F. Cariola

# World

443 W. 49th St. N.Y.C - JU 2-6730

#### "ACROSS THE SEA"

(Frank Cariola)
Sultan Music - BMI
Time - 1:40

N/W-2X2-B

## **JASPER**

RECORDS

Time: 2:58 45 rpm Side A Stereo



Old Boston Pub. BMI 61676-A 6072-40A

ART GREENE

**IF YOU KNOW** 

(A. Greene - L. Ricker, Jr.)

## **JASPER**

**RECORDS** 

Time: 2:14 45 rpm Side B Stereo



Old Boston Pub. BMI 61676-B 6072-40B

ART GREENE

**FLY HIGH** 

(A. Greene - L. Ricker, Jr.)

# SUNICECORDS

Spunky Recs. Inc. ASCAP Time: 2:25 SP92873-A



Produced by M. Medina, E. Mojica, N. Sanjurjo, M. Forte

TIME TO TAKE POSSESSION

(Eddie "Cowboy" Ortega) **TAKI** 

# RECORDS

Spunky Recs. Inc. **ASCAP** Time: 3:48 SP92873-B



Produced by M. Medina. E. Mojica, N. Sanjurjo, M. Forte

LEARN TO LIVE AGAIN

(Eddie "Cowboy" Ortega) TAKI

# EARTH

RECORDS NEWARK, N. J.

45 R.P.M. C. Shaw Music BMI



RECORD NO. E-504 A Time 2:26

My Heart Reaches Out For You

**MELVIN ROBINSON** 

## EARTH

RECORDS NEWARK, N. J.

45 R.P.M.

C. Shaw Music



RECORD NO.
E-505

Time 2:04

I LOVE YOU SO

**MELVIN ROBINSON** 

## **GOOD TIME** RECORDS

G.T. 02 19.79



A SIDE

Rangatang Music (BMI) Time: 3:58

## **OVER DOSE OF LOVE**

(Written by S.J.)

### By JOHNNIE DYER

Los Angeles, CA. 90044 Phone (213) 755-8715

# **GOOD TIME**

RECORDS

G.T. 02 19.79



B SIDE Rangatang Music (BMI) Time: 2:40

## **SLIPPING & SLIDING**

(Written by S.J.)

#### By JOHNNIE DYER

Los Angeles, CA. 90044 Phone (213) 755-8715

## **RISING STAR**

RECORDS

Publisher: Sparky Music BMI RS 11854 STEREO 45 RPM Time: 3:37 304062A



Engineered by: Fd Boucher & Dave Ronco Mixed by: Ed Boucher & Mike Le Riche Produced by: Mike Le Riche

THUNDER IN OUR HEARTS

(Mike LeRiche)

BACKSTREETS

Recording Studios at Lewiston

## **RISING STAR**

**RECORDS** 

Publisher: Spark Music BMI RS 11854 STEREO **45 RPM** Time: 4:34 304062B



Engineered by: Ed Boucher & Dave Ronco Mixed by: Ed Boucher & Mike LeRiche Produced by: Mike LeRiche

HOMETOWN LADY

(Mike LeRiche)

BACKSTREETS

Recording Studios at Lewiston

## I-NEZ

RECORDS

13 W. Hinkley Ave., Ridley Park, Pa.

PREVIEW COPY

PREVIEW COPY

45 R.P.M. Edith Music BMI

Time, 2:13

RECORD NO. 002

IR-1103-A

"IN A DREAM"

(Woods-Lee-Sheldon)

JOHNNY PARR WITH THE

SINGIN' STRINGS

# I-NEZ

RECORDS 13 W. Hinkley Ave., Ridley Park, Fa.

PREVIEW COPY

45 R.P.M. Glen-Mark Pub. ASCAP

Time, 2:15

PREVIEW COPY

RECORD NO. 002

IR-1104-B

"THE CREATOR"

(Bacon - Lovett)

JOHNNY PARR WITH THE SINGIN' STRINGS

## SHAKE RATTLE & ROLL

(Charles Calhoun)
(Criterion Music Corp.)



JR-800-A Publ: Progressive Music, 1954

JAKE RUSSELL AND THE COUNTS INST.

## WHEN THE SAINTS GO MARCHING IN

(Edward C. Redding)



JR-800-B

Publ: Leeds

JAKE RUSSELL AND THE COUNTS INST.



· @

45 R.P.M.
Calbel Music Co.
BMI
Time 2:19

Vocal with Chorus MR-1903 XREC 1927

#### MY GOAL

(J. Edward Evans-Cash Evans)

JOY MANN



Side One:

1. DO IT AGAIN:
Traditional.
Solos by Denny Dias and Donald Fagen.

Vocal by Donald Fagen.

2. DIRTY WORK:
How's my little girls
Sax solo by Jeronie Richardson.
Vocal by David Palmer.

3. KINGS:
No political significance.
Solo by Elliot Randall.
Vocal by Donald Fagen,

4. MIDNITE CRUISER:
The cruiser and his cronie out
for a last fling.
Solo by the Skuak.
Vocal by lin, Hodder.

5. ONLY A FOOL WOULD SAY THAT A message cha-clia. Solo by the Skunk. Vocal by Donald Roven

Side Two:

1. RELLIN' IN THE YEARS: How's my little girl? Lead guitar by Elliot Randall.

Vocal by Donald Fagen.

2. FIRE IN THE-HOLE:
How's my little girl!
St. el guitar by the Skunk.
Vocal by Donald Fagen.

C. BRÖOKLYN
(OWES THE CHARMER UNDER ME)
President Street Pete is the beneficiary here.
Steel by the Skunk.
Vocal by David Palmer.

4. CHANGE OF THE GUARD: Remember this one from college! Solo by the Skunk. Vocals by Donald Fagen and David Palmer.

5. TURN THAT HEARTBEAT OVER AGAIN: A solemn prayer for peace. Vocal by Donald Fagen, Walter Becker, and David Palmer. JEFF "SKUNK" BAXTER: Guitar, pedal suel suitar, Spanish WALTER BECKER: Electric bass guitar, vocals. DENNY DIAS: Guitar, electric sitar. DONALD FAGEN:

Piano, electric piano, plastic organ, vocals.

JIM HODDER: Drums, percussion, vocals, DAVID PALMER: Vocals.

WITH: ELLIOT RANDALL: Guitar.

Tenor say

VICTOR FELDMAN: Percussion. JEROME RICHARDSON:

SNOOKY YOUNG: Fluegel horn. CLYDIE KING, SHIRLEY MATHEWS, VENETTA FILLDS:

Background vocals
on BROOKLYN and KINGS.
Produced by GARY KATZ.

Recorded at The Village Recorder, Los Angeles, California. Engineered by Roger Nichols

Asst. Engineer: Tim Weston (The Stafford boy). Liner Notes by Tristan Fabriani,

Cover design by Robert Lockart.

It has been said many times and in many ways that the world needs now is another rock and roll band. This could very well be the one of which the pundits spoke.

The crisp and exacting music of STEELY DAN has been a long time coming, although the group itself was formed only shortly before this inspired recording was made. The DAN consists of six parts: composers Becker and Fagen performing on electric bass guitar and keyboards respectively. Jim Hodder percussionist, bronze god, pulse of the rhythm section, guitarists Jeff "Skunk" Baxter and Denny Dias; and vocalist David Palmer, For the past ten years or so each of these fellows has been pursuing his own private destiny within the confines of the "pop music jungle." Their varied apprenticeships include stints with infamous groups from past decades and more recent sorties such as the short-lived but illustrious "Ultimate Spinach." As is so rarely the case, the whole of STEELY DAN is greater than the sum of its parts, and the newly formed amalgam threatens to undermine the foundations of the rock power elite.

The selections on this first album tend to run the gamut of musical expression from the peeb-ral lyries mol Dirty Work to the urban "Sturm and Drang" of Do It Again. From the vacuous historical romance of Kings to the modern-as-tomorrow angularity of Pin In The Hole. From the cast coast cynicism of Only A Fool Would Say That to the sun-struck, L. A optimism of Change Of The Guard. From the trank, industrial-grade polish of Midmite Cruiser to the thapsodic Turn That Heartheat Over Again. And so on.

The superlatives commonly found in linear notes are often as empty as the music they applicated. This is not the case on your new STELEY DAN album. For example, hear the raw urgency of leff "Skunk" Baxter's solo on Change Of The Guard and savour his tasteful utilization of the spinal vibrato. Or hear how he displays the cunning of the insane on steel guitar in cunning after the insane on steel guitar in one of the property of the common of the spinal vibrato. Or hear how he displays the cunning of the insane on steel guitar in one of the property of the spinal vibratory of th

And there's more. Tradition and experimentation reign side by side when Denny Disa accepts the burden of resurrecting the electric sitar on Do It Again and makes it sound easy. On the same cut, an inexposite, imported plastic organ [an instrument which long ago fell into disuse in most rock effects] is competently fingered by Donald Fagen. And dig those startling high-register bass effects on the final cadence of Heartheat!

Thus treads heavily the ittanic STEELY DAN. casting a long shadow upon the contemporary rock wasteland, aspiring to spill its seed on barren ground, and at the same time, struggling, to make sense out of the flotsam and jetsam of its eelectic musical heritage. With a solid first album under its belt, and with an everexpanding reputation as a dynamic performing group, it would appear that the DAN's place on the American musical scene is assured.

Dan Steele. Outré Danièl. STEELY DAN. It's growing.





TURN TO STONE IT'S OVER SWEET TALKIN' WOMAN ACROSS THE BORDER

NIGHT IN THE CITY STARLIGHT JUNGLE BELIEVE ME NOW STEPPIN' OUT

CONCERTO FOR A RAINY DAY STANDIN' IN THE RAIN BIG WHEELS SUMMER AND LIGHTNING MR. BLUE SKY

SWEET IS THE NIGHT THE WHALE **BIRMINGHAM BLUES** WILD WEST HERO

ALL MUSIC AND LYRICS BY JEFF LYNNE.

PRODUCED BY JEFF LYNNE

Los Angeles, California 90028 Printed in U.S.A. All rights reserved.





Mid. by RCA Music Service under License 6550 East 30th Street Indianapolis, Indiana 45219 R 223719

#### NIGHT IN THE CITY

Standin' at the airport · Lookin' down the strip She was dryin' her eyes, She was bitin' her lip 747 just left from gate eleven, And there's no turnin' round Cos it's just leavin' the ground And gettin' higher Standin' at the dock-side Lookin' out to sea. When I saw her there But she did not see me There she stood with no hope Because she'd missed the boat, And as her dreams sailed away, She headed back for the day. Back to the city."

CHORUS

Night in the city, Oh, oh, oh, Madness at midnight
Night in the city,
Drivin' you insane.
I was runnin' kinda lonely
Act the city place
Waited for an hour
Never saw her face.
Crazy Indies that wait.
And slide around like a snake,
I just can't take anymore,
I'm going in through the door,
Into the city.

REPEAT CHORUS

#### STARLIGHT

Starlight, I hear you
Callin' out to me
Sweet love, rollin'
across my mind again.
I want you, yes I do.
I need you, yes I do.

CHORUS

But then you run—
You gotta stop
Foolin' around
Keep your feet
On the ground little girl,
And starlight will shine

All around little girl You had me all Summer long little girl Starlight, your eyes are Lookin' out so far away. Constellation in the sky, is smiling down on me I wonder, wonder why I can feel you're so real, I can see you're so real, I can see you're so real,

REPEAT CHORUS
Moon glow, come light
The way up to my window
As you roll across the night,
Don't tell nobody
That I told you so
I want you, yes I do,
I need you, yes I do.

REPEAT CHORU

#### JUNGLE

I was standin' in the jungle
I was Keelin' alright
mmhmm, mmhmm—
I was wanderin' in the darkness
In the middle of the night
mmhmm, mmhmm—
The moon began to shine
I saw a clearing ahead
mmhmm, mmhmm—
But what's that goin' on
I think I'm out of my head
mmhmm, mmhmm—

CHORUS
Chooka Chooka hoo la ley
Looka looka koo la ley
Looka looka koo la ley
A hundred animals were
Gathered round this night
mmhmm, mmhmm—
And they were singin' out
A lovely song under
The pale moonlight
mmhmm, mmhmm—
I stood and stared for quite a while
Then a lion tang to me and smilled
Come and Join us If you so desire.

REFIAT CHOOMS

The meaning of this song you sing, mmhmm, mmhmm—
Wondrous is our great blue ship
That sails around the mighty sun
And joy to everyone that rides along

REPEAT CHORUS

Pretty soon I knew the tune And we sat and sang under the moon And the jungle rang In joyful harmony

REPEAT CHORUS

Wondrous is our great blue ship

That sails around the mighty sun

And joy to everyone that rides along.

REPEAT CHORUS

#### STEPPIN' OUT Pack up all your things.

We're gonna be leavin'
Sooner than I thought,
—Clouds are gathering.

Say goodbye to all your friends,
We're gonna be sorry.
—For a while, that's how it goes
But then again who knows

CHOR

About the rain.

I'm steppin out, I'm movin' on,
I'm gonna see the world,
Like a rollin' stone,
I'm gonna be somebody—
Osh I'm steppin' out.
Old you hear what he said!
He said they
Sold me down the river—
They thought I was a fool,
They said the rain would fall
What did they know!

Then I saw your face,
'And the song that
You were singin',
—Though I hought I knew the words,
The tune was quite absurd
And out of key.
Doo dah' adh dee.

REPEAT CHORUS

I said now please explain

#### TURN TO STONE

The city streets are empty now (The lights don't shine no more)
And so the songs are way down low.

A sound that flows into my mind (The echoes of the daylight) Of everything that is alive (In my blue world)

#### CHORUS

I turn to stone, when you are gone
I turn to stone
Turn to stone, when you comin' home,
I can't go on,
Turn to stone, when you are gone,
I turn to stone.

The dying embers of a night (A fire that slowly fades till dawn) Still glow upon the wall so bright. The tired streets that hide away (from here to everywhere they go) Roll past my door into the day

(In my biue world)

#### REPEAT CHORDS

Yes I'm turnin' to stone
'Cos you ain't coming home,
Why ain't you comin' home
If I'm turnin' to stone,
You've been gone for so long
And I can't carry on,
Yes I'm turnin' I'm turnin'
I'm turnin' to stone,

I'm turnin' to stone.

The dancing shadows on the wall
(The two-step in the hall)

Are all I see since you've been gone.
Through all I sit here and I walt
(Lturn to stone) Turn to stone)
You will return again some day

(To my blue world)

#### IT'S OVER

Summer came and passed away, Hardly seemed to last a day, But it's over, And what can I do. Music playin' in the air.

Silence on a darkened stair,

'Cos it's over, And what can I do.

#### REPEAT CHORUS

It's over, it's over, all over, It's all over now, And the way you looked Don't even mean I'm down. When you kick out the sea And the sun says goodbye There is nothing Much to speak of, Lookin' over sunny days,

Lookin' over sunny days, Searchin' for the righteous wave, 'Cos It's over, And what can I do.

Lookin' from this distant shore, You ain't sailin' by no more, 'Cos it's over, And what can I do

neren enokos

It's over, it's over, it's over, it's over...

#### SWEET TALKIN' WOMAN

I was sharchin', on a one-way street,
a was hopin', for a chance to meet,
I was walkin' for the operator on the line
(She's gone so long) what can I do
(Where could she be)
Don't know what I'm gonna do,
I gotta get back to you.

#### CHORU

Slow down sweet talkin' woman You got me runnin', You got me searchin', Hold on, sweet talkin' lover, It's so sad if that's The way it's over.

Sweet taikin' woman.

I was waikin', many days go by
I was thinkin' about the lonely nights
Communication breakdown all around.
(She's gone so long) what can I do'
(Where could she be now)
Don't know what I'm gona do,
I gotta get back to you.

#### REFEAT CHORUS

Sweet talkin' woman.
I've been livin' on a dead end street,
I've been akin' everybody I meet,
Insufficient data coming through,
(She's gone so long), what can I do
(Where could she be)
Om't know what I'm gonna do.
I gotta get back to you.

REPEAT CHORUS

#### ACROSS THE BORDER

In the heat of the day
Many miles away when the
Sun is beating down
Upon the main street.
I'll be waiting at the station,
I gotta move down the line.

They'll be dancing and singin'
And doin' their thing
And they'll be rockin' and rollin'
Until the day is done
You know I've got to
Make the deadline—

#### CHORU

I gotta get that southbound train tonight—
If I don't get to the border then I'll write.

The Mardi Gras
Will be blowing strong
And the people dancing
All across the city,
I'm leavin' here tonight,
Gotta move down the line.

I'm gonna catch a ride on the 9:05,
I'm gonna ride the rails
Until we reach the morning,
Maybe three or four
Hundred miles.

#### EPEAT-CHORUS

When the wind is blowing Softly through the streets Of a little town And the music's playin', You're waltin' somewhere Over the horizon.

#### SWEET IS THE NIGHT

When the day is done

And there's nowhere to run, And people of the city Have all lost and won, In your city dress You stand and stare. And you smoke another cigarette And comb your hair, And the light that shines, Paints a trace of sadness On the street, I wait, I can't seem to get to you. You start to swey. Check your Cartier 'Cos it's getting late, You can't efford to wait, So you move elong Where it's going on, And the people of the night Are playing till the dawn, And the sun that shines, Paints e trace of sadness In your eyes that cry Wishin' end hopin'-

CHORUS Sweet, sweet is the night Now you are near. Dark, dark were the days, They diseppear, Sweet, sweet is the night. Now you are near. Well you did your thing And you jost your wings, And you hurt so bad You lost everything, And the tears that fail On the city wall, Will fade away with The rays of morning light That shines. Paints a smile across Your pretty face, And I know

#### Everything is airight.

REPEAT CHORUS

#### BIRMINGHAM BLUES

Workin' on the road across
This great big world,
I've been rollin' like a stone
I never get back home,
Yes I've been iong-gone,
And boy I've got the Birminghem Blues.
Bedin across the ocean
To the south se'n lisle
Yeah I travelled to the eest and west
For miles and miles and miles
And I've been long-gone,
And boy I've got the Birmingham Blues.

Across the world i've seen, People and places Could be the same

But with a different name.

I wouldn't change the things
I do for anything
But I'd just like to hear the message
Of the streets again
Give me a ticket,

'Cos boy I got the Birminghem Blues.

I'll go and stay e while
And eil the folks I meet

They'll sey "you won't stey long
You got them trevelin' feet,
You'll soon be long-gone.
'Cos boy you got
The rest of the world blues",

#### WILD WEST HERO

REPEAT CHORUS

Sometimes I look up high
And then I think there might,
Just be a better life
Away from all we know
That's where I wanna so

Out on the wild side,

-And I wish I wasOh-oh-oh-oh, a wild west hero.

#### CHORUS

Ride the range all the day, Till the first feding light Be with my western girl Round the fire oh so bright I'd be the indians' friend. Let them love to be free Ridin' into the sunset I wish I could be. I'd ride the desert sands And through the prairie lands, Tryin' to do what's right, The folks would come to me. They'd sey we need you here, I'd stey there for the night, Oh I wish I was -Oh-oh-oh-oh, e wild west hero

REPEAT CHORUS

#### ALL MUSIC AND LYRICS BY JEFF LYNNE. PRODUCED BY JEFF LYNNE.

JEFF LYMM — Lead vocals, backing vocals, leed guiter, slide guitar, rhythm guitar, Gibson EDS 1275, Les Paul Custom, Merauder, Övation 1615/4, 1619/4, Wurlitzer E.P. 200, Mini-moog, percussion.

nev sivah —Slingarland drums, Remo Roto Toms, Avedis Ziljian, Cymbals; Slingarland 'Bev Bevan' drumsticks, Remo drum heads, gong, various percussion instruments, becking vocais.

AICHARD TANDY — Polymoog, Mini-moog, ARP 2609, Odyssey, Omni, Sequencer, minus noise mixer; Wurlitzer E.P. 200, Yamaho C 78 piano, SLM concert spectrum, meliotron M 400, Hohner clavinet, Gibson S.G. custom

KELLY GROUCUTT — Vocals, becking vocals,
Gibson G.3 bass, percussion.
MIK KAMINSKI — Bercus Berry violin.

HUCH McDOWELL — William Lewis cello.
MELYYN GALE — William Lewis cello.

#### SPECIAL EFFECTS

EMS, Vocoder 2,000, Eventide hermonizer, Digital delay, MXR flanger, Analog delay line, Electronic mistress, Systec flanger, Rolend space echo, Shafler Vega diversily systems, Musictronics octave divider, Mutron 3M, Maestro stage phaser, fire extinguisher/Torzen.

ORCHESTRA AND CHORAL ARRANGEMENTS— JEFF LYNNE—RICHARD TANOY—LOUIS CLARK. ORCHESTRA CONDUCTED BY LOUIS CLARK.

#### AMPLIFICATION

Acoustic, Control Corp, Hermon Kerdon, Marshell emps (Tony Frenk custom built for Jeff Lynne). Gauss speakers. All road cases by Anvil.

Recorded and mixed at Musicland Studios, Munich, Germany. Engineered by Meck. Special Effects by Mack. All songs composed in Bessins, Switzerland. Dance sequence by Spratiey's Dancing

Goreen Turvis.

Special thanks to Meck, who sleved over a hot mixer for 1,127 hours and wins the award.

Speciel thanks to Brien Jones who made everything run smoothly throughout this project, and wins the other award.
Unique keyboard sounds and effects from the magic fingers of Richard Tandy.
Also thenks to Gerhard, 5id and Anna.
A very special thanks to Don and David Arden for all their help and guidance.

Cover Illustration by Shusei Nagaoka Portraits by Michael Bryen Art direction & design: Ria Lewerke with Kosh Special thanks to Harry Markewitz, Roy Guzman, and George Chacon

#### STANDIN' IN THE RAIN

I'm standin' in the rain. I'm waitin' all alone I'm so tired, I wanna go home. I'm standin' in the rain, Getting soakin' wet I'm doin' my best, But what do I get. I'm standin' in the rain.

Can't seem to get along People rushing by, Wish they could hear my song. I'm standin' in the rain,

It's teemin' down on me Cats and dogs, I wanna be free. I'm standin' in the rain. Doin' my thing

I'm tryin' my best, But what does it bring.

The good intentions and the pain. Lay drowned now in the pouring rain I tried to be so good this time But here I am under the sky.

#### BIG WHEELS

I've been thinkin' it over, So many times they say You got it made-They never understand The answer lies within Your soul 'cos No-one knows which side The coin will fall Big wheels turnin' Baby I know, Big wheels turnin' Baby I know, Big wheels turnin', turnin'.

Save it for a rainy day

Just to see how they run

For when the cold wind blows

-I thought they'd know, I tried my best All I could do But somehow it was not Enough for you. Big wheels etc.

I remember the dead of night. A lonely light that shines Upon the window. I see it all so clear The tenderness the silent tears Out here in the pouring rain Through cold dark waiting days I see you standing there I see the big wheels turnin' Never endin' on and on they go. I think I'm goin' home, I think I'm gonna have to start again It's rather sad. Because I've looked around Can't seem to find Whatever's aiways rollin'

Through my mind - Big wheels etc. REPEAT CHORUS

#### SUMMER AND LIGHTNING

i have waited, for your love For so long, how do i go on, I have told you, so many times, it's no good, You're treatin' me so wrong,

Out there so far away, Above the sky will say For you. I can feel It (Summer and lightning) It's all around me (Summer and lightning)

It must be magic (Summer and lightning) I can see you, in my mind, The lost time, that you're savin', I could reach out, and touch you, What can I do. The sun ain't shinin'

#### MR. BLUESKY

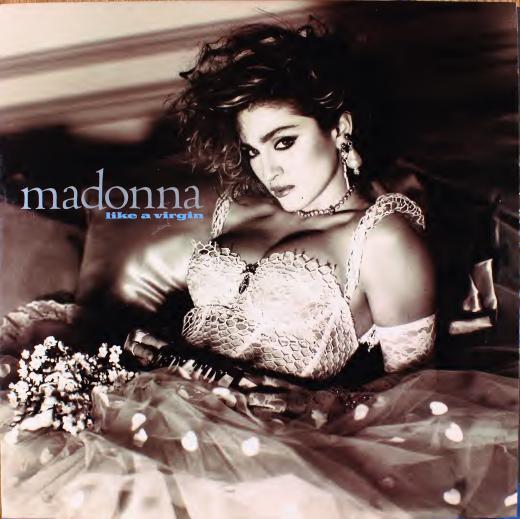
Sun is shinin' in the sky, There ain't a cloud in sight It's stopped rainin' Everybody's in a play And don't you know, It's a beautiful new day. Runnin' down the avenue, See how the sun shines brightly In the city on the streets Where once was pity, Mr. Blue Sky is living here today,

Mr. Blue Sky, please tell us why, You had to hide away For so long where did we go wrong.

Hey there Mr. Blue, We're so pleased to be with you Look around see what you do, Everybody smiles at you

Hey you with the pretty face. Welcome to the human race A celebration Mr. Blue Sky's Up there waitin' and today Is the day we've waited for

Mr. Blue you did it right, But soon comes Mr. Night. Creepin' over, now his Hand is on your shoulder, Never mind I'll remember you this way.







SIDE ONE & MATERIAL GIRL & ANGEL & LIKE A VIRGIN & OVER AND OVER & LOVE DON'T LIVE HERE ANYMORE
SIDE TWO & DRESS YOU UP & SHOO-BEE-DOO & PRETENDER & STAY





1

All constant Gines Some book to may one booking the Lating story as the purpose and a lating story are the purpose and a lating to the constant of the constant

They in beyond the sampleful Borrow income to be lighter on regne Common to an ideal of a local con-Laborated by which

Construction of process and And I for I made by a You know the construction and And I are constructed and

Don't displace to the other little are seen and the other little are seen as a seen as the other little are seen as a seen as

Empower was as once that I change a blanch.

Some Berg Der mer mer Sterliche Leiter Leiter Leiter men jehr Gallegrang - Der mer Meiler ger Micht wert mer der

In the second sec

to the state of the part of th

ASSETT
Why are I (Carding) or o being been from Western found.
And note there of course in the control of the c

You have the satisfied from the Conference of Superior Conference of

In degrees I care as a relation

Other become the soften in the 100 And Lorentz (the cultijust the continuous ray bear And that soften

fourte no nopel leabs fourte no nopel Madona San Barr) © PASI WB Mune Cop. Blen Drope Mino Co. In: Web Gul Adm by WB Mino Cop. Bled Lon Muse, In. ANCAP

#### LIKE A VIRGIN

I made it through the wilderness Somehow I made it through Didn't know how lost I was Until I found you

I was beat Incomplète
1'd been had, I was sad and blue
But you made me feel
Yeah, you made me feel
Shiny and niew

Lake a vingin
When your heart bears next to mit
Gonna give you all my low, boy
My lear is fading fast
Been saving it all for you
Cause only love can last You're so fine and you're mine Make me strong Yeah, you make me bold Oh your love thawed out Yeah, your love thawed out White was scared and cold

Like a virgin, hey Touched for the very fust time Like a virgin With your heartbear next to mine

You're so fine and you're mine 1Th be yours 'till the end of time 'Cause you made me feel Yeah, you made me feel I've nothing to hide. Like a virgin, hey Trucked for the very first time

louched for the very first time Like a virgin With your heartbeat next to mi Like a virgin, ooh, ooh Like a virgin, ooh, oor Like a virgin Feels so good iosade When you hold me And your heart beats And you love me

Oh, oh, oh, oh, oh, oh, oh, oh Ooh, baby Can't you hear my heart beat For the very first time? (Bully Steederg / Tom Kelly) © 1984 Belly Steederg Music Dense Barry Musy: ASCAP

#### OVER AND OVER

Hurry Up

Jost cost wait

Jost do it now

Lant to his

Land to his

Low I'm nor afraid

Jootta pet one the door

If Jootta do it now

Lwon't get anymore

You try to criticitien up drive

Iff lost, I don't feel puralyses

Iff lost, I don't feel puralyses

And if Joill yet up again now

Lee up again now

Lee up again now

The try to again now

Lee up again now

It's what you do that takes you far And if at first you don't succeed Here's some advice that you should heed

I'm not afraid to say I hear a different beat And I'll go out in the street And I will shout it again From the highest mountain

Ah, ah, ah Shout it, shout it, shout it, shout it

Over and over

(Makense / Steve Bray) © 1984 WB Music Corp. Blen Drupse Music Co., Inc. Web Gul Adve by WB Music Corp. Black Line Music Inc. ASCAP.

LOVE DON'T LIVE HERE ANYMORE

Just a vscancy. Love don't live here anymore When you lived inside of me There was nothing I could concede That you wouldn't do for me Troubles seemed so fir away You changed that right away Baby

Love don't live here anymore Just emptiness and memorie Of what we had before You went away Found another place to stay Another home

In the windmills of my eyes Everyone can see the loneliness inside me Why'd yn have to go away Don't you know I miss you so and need your love

(Miles Gregory) © 1978 May Tunifik Warner-Tasserlane Pels Corp. BAU

Dress You Up

You've got style That's what all the girls say Satin sheets And luxuries so fina All your suits are custom made in London I've got something that you'll really like Gonna dress you up in my love All over, all over Gonna drass you up in my love All over your body Feel the silky touch of my caresses They will keep you looking so brand new Let me cover you with valvet kisses I'll create a look that's made for you Gonna dress you up in my love In my love All over your body All over your body In my love All over, all over From your bead down to your toes

Suga-Bee-Doo

Shoo hee doo hee doo ook In In When I look in your eyes Baby, here's what I see I see so much confusion And it's killing me

I can't take it anymore, baby Why don't you dry your eyes 'Try and realize Love can open any door and maybe If you trust in me I can make you see

Shoo hee doo bee doo ooh la la come to me buby Shoo hee doo bee doo ooh la la don't say maybe Shoo hee doo hee doo ooh la la come to me buby Shoo hee doo hee doo ooh la la

I can make it on my own, baby But I'd rather share all the love that's there I don't want to be alone and maybe You will see the light Baby spend the night Shoo bee doo bee doo babw

Come to me buby Pretty durling, don't say maybe (Madenna) © 1984 WB Muser Corp. Bleu Desput Music Co. Inc.: Webs Carl Adm. by WB Music Corp. ASCAP

PRETENDER

He's a pretender He knows just what to say He's a pretender You-meet him every day He's a pretender You meer He's a pretender Like the fish that got away He's a pretender Why'd I fall in love

I wanted more than just a one night, stand. I wanted more than just a one night, stand. He had a way of making me believe. That he was mine and that he'd never leave. I know that I should take my friends' advice. 'Cause if it happens once, you know it happens.

twice
If there's a chance then I know I've got to try
I'll make him dance with me
I'll make him tell inc why

The LS precedure

I'm not straid to fall a hundred times

And I'll believe in all your silly lies

I'd like to think that I could change your mind

Don't say that I am blind

I know all about your kind

He's a pretender You meet him every day He's a pretender Like the fish that got away He's a pretender Why'd I fall in love

I like the way he moved across the floor And when he danced with me I know he wanted

But in the dark things happen much too fast I should've stopped him then, I knew it wouldn't last I know that I should take my friends' advice 'Cause if it happens once, you know it happens

ladouna Stein Brey) © 1984 WB Almir Corp. Blen Dieg Marier Co., Inc. Wybo Gael ddin Ey WB Mini: Corp. Blerk Low Minis, Inc. ASCAP

STAV You, you make my life much brighter You, you make my life much brighter You're always on my mind You, you make my load much lighter True love is hard to find Sometime! I feel! I have to get away! I change my mind when! I look in your eyes And when those clouds come in And try to darken our days! I'll always want you to stay.

Stay darling Stay, stay darling Stay, stay darling Stay, stay darling sees any curring.

You are through my lies and deception

Yeah I was losing my way.

You, you gave my life some direction.

And now I'm ready to any.

I know there's bound to be some hard t'mes ahead.

I'd be a fool to believ.

But, if you go I'd rather think of dying, instead.

I never want you to leave.

Stay darling Stay, stay darling Stay, stay darling Stay, stay, please stay, darling

When you walked out my door I knew you'd be back for more Let's leave the past behind True love is so hard to find

Don't be afraid It's gonna be all right 'Cause I know that I can make you love me Then we can scoop, scoop, scodoly be bop

(Madonna / Steve Başı) © 1984 WB Muric Cosp. - Blen Desque Muric Cir., İse. 'Webo God Adon by WB Muric Cosp Black Leon Music, Inc. ASCAP

MATERIAL GIRI.
Bernard Edwards — Bass
Nile Redgers — Guitar, Synclavier II. Juno 60
Tony Thompson — Drums
Madonna, Curtis King, Frank Simms, George
Simms — Background Vocals

ANGEL
Jimmy Bralower—Linn and Simmons Drum
Machine Programming
Nile Rodgers—Guitar
Rob Sabine—Assorted Synthesizers.
Bass Synthesizer
Madonna, Curris King, Frank Simuss, George
Simms—Background Vocals

LIKE A VIRGIN
Bernard Edwards — Bass
Nile Rodgers — Guitar
Rob Sabino — Assorted Synthesisers
Bass Synthesiser
Tony Thompson — Drums

OVER AND OVER
Jimony Bralower—Linn jard Simumons Drum
Mischine Programming
Nile Redgers—Guitar
Rob Schino—Austered Synthesissers,
Bass Synthesizer
Curtis King, Frank Simons, George Simon—
Bockgesund Vocals

Bernard Edwards—Bass Nile Rodgers—Electric and Acoustic Guitars Rob Sabino—Assorted Synthesioers, Bass Synthesizer Bass Synthester Tony Thompson—Drums Curtis King, Frank Simms, George Simms Background Vocals Strings Contracted by Katen Milne and Kermit Moore Arranged and Conducted by Nile Rodgers

Dates You Up
Jimmy Bralower — Linn and Stimmons Drum
Machine Programming
Nile Redgers — Guiter
Rob Sabino — Austred Synthesizers,
Bass Synthesizer
Curtis King, Frank Simms, George Simms —
Background Vocals

SHOO-BEE-DOO Srico-Bee Doo Brunal Edwards—Bas Nile Rodgers—Guttar Rob Shino—Acoustic Piano, Austred Synthesizes Tony Thompson—Drums Lenny Picket:—Su Solo Modonna, Cartis King, Frank Simms, George Simms, Brends King.—Buckground Viscala

PRETENDER
Jimmy Brakower—Linn and Simmons Dram
Machine Programming
Nile Rodgers—Guiear
Rob Schino—Assorted Synthesizers,
Bass Synthesizer
Curtis King, Frank Simms, George Simms—
Beckground Mecals

Stay

Jimmy Bralower — Linn and Simmons Drum
Machine Programming
Nile Rodgers — Guitar, Syndanier II
Rob Sahino — Assorted Synthesiaters,
Bass Synthesiater
Geriti King, Frank Simms, George Simms —
Background Weels

PRODUCED BY NILE RODGERS FOR NILE RODGERS PRODUCTIONS, INC.

Engineered and Missed by Jason Corsaro 2nd Engineere Rob "Ace" Eason Digital Editing Gus Skims Assisted by Eric Mohler and Malcolm Pollack Originally Masaered by Bob Ludwig at Master-lisk, New York Innatically recorded ligitally from state to finish on Sony equipment

Management:

Weisner-DeMann Entertainment

Art Directions Jeffrey Kent Ayeroff, Paula Greif,
Jeri McManus Design: Jeri McManus Photography: Steven Meiss

SPECIAL THANKS TO: The Fower Station
Jason Corsaso
Sace Bray
Facilitation
Rob Print
R

Freddy DeMann
For knowing what to do with it

Jellybean
Goo Goo Ga Ga

3

BILLY IODL • VOCALS, GUITAR
STEVE STEVENS • GUITAR, CASIO, KEYBOARDS, BASS
JUDI ODZIER, • KEYBOARDS
STEVE WEBSTER • BASS
THOMMY PRICE • ORUMS

EXCEPT FOR: SAXOPHONE ON "CATCH MY FALL" BY MARS WILLIAMS BASS ON "EYES WITHOUT A FACE" BY SAL CUEVAS ORUMS ON "SHAOOWS" BY GREGG GERSON ADDITIONAL KEYBOARDS BY JACK WALDMAN BACKGROUND VOCALS ON "EYES WITHOUT A FACE" BY PERRI LISTER

4

ALL SONGS WRITTEN AND ARRANGEO BY IOOL/STEVENS EXCEPT FOR "CATCH MY FALL" BY BILLY IOOL

PRODUCED BY KEITH FORSEY

# BILLY

ENGINEEREO BY MICHAEL FRONDELLI
SECONO ENGINEER • GARY HELLMAN
MIXED BY DAVE WITTMAN
"DAYTIME DRAMA" MIXED BY MICHAEL FRONDELLI
"EYES WITHOUT A FACE" ENGINEERED BY DAVE WITTMAN
"SHADOWS" AND "THE DEAD NEXT DOOR" ENGINEERED BY PETE THEA
SECOND ENGINEER • STEPE RINKOFF
PRODUCTION COORDINATOR • STEPHANIE TUDOR
ARTIST'S ASSISTANI • KATHLEEN DOWLING
RECORGED AND MIXED AT ELECTRIC LADY STUDIOS, STUDIO "C", N.Y.
ADDITIONAL RECORDING • RPM SOUND STUDIOS, N.Y.
MASTERD AT SETTING SOUND WITH GEORGE MARINO
PHOTOGICAPITY • BRIAN GRIFTIN

#### FLESH FOR FANTASY

"...cries the new world too... Do you like good music? Do you want to dance?"

#### CATCH MY FALL

"...It could happen to you So think for yourself..."

#### CRANK CALL

"Leave them... with 24 hour sexercise"

#### (DO NOT) STAND IN THE SHADOWS

"No...freak outs...
To the sound
of false alarm..."

#### THE DEAD NEXT DOOR

"...a silent terror
...one error
And we're the dead next door"

### "I'd sell my soul... to burn for you...

to burn for you . . . in the midnight hour. . .'

#### DAYTIME DRAMA

"Some are laughing Some are amazed Some are devoted Some are slaves Again and again..."

#### EYES WITHOUT A FACE

"So hard to get release... I'd better realize"

#### **BLUE HIGHWAY**

"...so my good friends..."

LYBIG EXCERPTS FOR ALL SONGE EXCEPT "CATCH MY FALL" COPYRIGHT: "DIG BY PROPERIOR AIMSE, TARIE BULE MUBBIG, RIC, AND HOCK STEADY MUBC, RIC, USED BY PELIMISSION COPYRIGHT © 1983 BY BONEDOL MISSIC AND HAVE BLUE MUSIC, INC.

COVER DESIGN • MICHAEL MENEIL
DIRECTION/MANAGEMENT • AUCOIN MANAGEMENT, INC.





Side 1 Pigs on the wing (Part One)

Dogs (Waters, Gilmour)

Side 2 Pigs (Three Different Ones)

Sheep (Waters)

Pigs on the wing (Part Two)



Pigs on the Wing (Part One)

If you dight care what happened to me, And I didn't care for you. We would sign say for way through the boredon, and pain., Occasionally eligible for way through the rain. Wondering which of the bugges to blame And watering for pigs on the wing.

Dogs

you gotta, be crazy, you gotta, have a real freed.
You gotta, sleep on your toes and when you're on the effect,
You gotta, sleep on your toes, and when you're on the effect,
You gotta, be able to pick out the easy meat with your eyes closed.
And they moving in silently, down wind and out of Sight,
You gotta, sirtle, when the moment is right without thinking.

And after a while, you can work on pounts for style. Like the club tie, and the firm handshake, , A certain look in the eye and an easy smile. You have to be trusted by the people that you lie to, so that when they trun their backs on, wan, you'll get the chance to put the knife in.

You gotta keep one eye. lookung over your shoulder.
You know this garing to get harder and haider and haider as you get older.
And in the end you'll pack up and fly down south,
Hide your head in the sand,
Time another sad old man.
All alone and dying of cancer.

And when you looke country, you'll reap the harvest you have sown.

And as the fear grows, the bod blood shows and turns to stone.

And it's to late to loose the weight you used to need to throw around.

So have a good drawn, as you go down, oulone.

Dragged down by the stone

I gotta admit that I'm a little bit confused.
Sometimes it seems to me as if I'm just being used.
Gotta stay awake, gotta the and snake off this creeping malaise.
If I don't stand my confused, how can, I find my own way out of this mane?

Deaf, don't and thind, you just keep on pretending That everyone's expendable and no one bas a rest friend.

And it seems to you the thing to do would be to isolate the joinnes.

And everything of done under the soon,

And you believe at heart, everyone's a killer.

Who was born in a house full of pain. Who was brained not to spit in the fair who was traded not to spit in the fair who was troid what to do by the man who was fitted to the colar and chain. Who was fitted to the colar and chain. Who was treating away from the pact who was only a stranger at home. Who was only a stranger at home. Who was ground down in the end. Who was ground down in the end. Who was found class on the phone.

#### Pigs (Three different ones)

Big man, paman, ha ha chaede you are you well preled big wheel, ha ha charde you are. And when your hand is on your heart, you're nearly d good laugh, Almost a loker, with your head down in the pa bin. Saying, "keep on digying," Pig atain on your fat chin who you're heart of the pig atain on your fat chin who you're chown in the pig mine. You're pearly a laugh, you're graily a laugh, but you're really a laugh, but you're really a cry.

Bus stop rat bag, ha ha charade you are you fucked up old hay ha m charade you are fou rachate cold charts of boken glass. Name have a good lawy, Almost warth at query druk grup you tue the fee of steet, you've hot out fully ha hat hip, And good fun with a hat did gon, you've hardy a lawy, you've nearly a lawy, you've reading a lawy, you've pearing a lawy, you've reading a cry.

Hey you light emose. He has a charact you are. You house provide town mouse, He has charact you are. You're trying to keep our feelings off the street. You're trying to keep our feelings off the street. You serving and cold feet. And do you feel alward?
You serve a sem the evil tide. And keep, it all on the inside. Hary you're ready a treat. Many you're ready a treat.

. Lut you've really a cry.

#### Sheep

Hamilessly passing your time in the grassland away, only disting aware of a certain orease in the air you better watch out.
There may be doors about—
I've looked over broady and I have seen.
Things are not what they seen.

What do you get for preending the dailyes not real.
Meek and obetient you follow the leader.
Town well trouter control of, into the valley of seel.
What a surprise.!
A lock of terminal shock in your eyes.
Now things are really what they seam,
No. thus is no toad dream.

THE LORD IS BY SHEPHERD, I SHALL NOT WANT HE MAKES HE DOOM TO LIE.

THROUGH PROTURES GIKER HE LEADETH ME THE SILENT WATERS BY.
WITH BRIGHT WIVES HE RELEASETH MY SOUL.
HE CONVERTETH HE TO LAND CUTLETS.
HE CONVERTETH HE TO LAND CUTLETS.
HE CONVERTETH HE DID HAVE CUTLETS.
HERE CONVERTETH HE DID WE LOWING CREAT HUNGER.
WHEN CONVERT HETHER DID WE LOWING CHEST.
HEADER OURET KETTERCHAN AND CREAT DEDICATION.
MASTER HE ART OF KARATE.
LOWES SHALL RISE BY.
AND THEN WE'LL MAKE THE DUCKERS EYES WATER.

Bleating and battoling I fell on his neck with a scream. Wave upon wave of demented avergers March cheerfully out of obscritty into the dream.

Have you heard the pews? The dogs are dead! You better stay home And do as you're told. Get out of the road if you want to grow dd.

#### Pigs on the Wing (Part Two)

You know that I cave what happens to you.
And I know that you care for me.,
So I don't feel alone.
Or the weight of the stone.
Now that I've found somewhere sofe
To busy my bone.
And any fool knows a door needs a home.,
A shelter from pigs on the wing.







SIDE I 16:25 My God Flute Solo SIDE II 24:40 Thick as a Brick Aqualung SIDE III 20:00 New Day Yesterday Cross-Eyed Mary Drum Solo Side IV 22:30 Hymn 43 Nothing is Basy With You There to Help Me\*

Caben from German televisions Beat Club, 1971 Special thanks to T.C. Koolstein, The Gospel Kid and the girls over at Manda's. IN U.S.A. ALL RIGHTS RESERVED UNAUTHORIZED DUPERCATION IS A VIOLATION OF ACCEPTABLE CON





BUSH

CARESS OF STEED



SIDE ONE BASTILLE DAY I THINK I'M GOING BALD LAKESIDE PARK THE NECROMANCER

#### ROCK CLOCK #10

#### 8/3/87

#### STEVE MILLER BAND, JEFFERSON STARSHIP, BON JOVI

#### SIDE A

OPEN 00:0	JU.
:30 Listerine 01:3	32
:30 Peter Pan 02:0	)2
:60 Local (:10 Blank Groove) 02:3	12
STEVE MILLER BAND 03:3	32
:30 U.S. Army 19:2	20
:30 Peter Pan 19:5	0
:60 Local 20:2	20
:60 Local 21:2	20
END OF SIDE A 22:2	20

#### CIDE D

SIDE B	
JEFFERSON STARSHIP	22:20
:30 Listerine	37:47
:30 U.S. Army	38:17
:60 Local	38:47
:60 Local	39:47
END OF SIDE B	40:47

#### SIDE C

BON JOVI	40:47
:30 Peter Pan	57:08
:30 U.S. Army	57:38
:60 Local (:10 Blank Groove)	58:08
Close	59:08
END OF SHOW	59:55

#### THE TUNES - STEVE MILLER BAND

THE JOKER FLY LIKE AN EAGLE

#### JEFFERSON STARSHIP

FIND YOUR WAY BACK JANE WHITE RABBIT

#### BON JOVI

SHUT THRU THE HEART BURNING FOR LOVE runaway



LORIMAR-Telepictures Company



The state of the s

A MAN
IS AN IMAGE
UPON DEEP
WATERS
EXCEEDING THE
ALONENESS
OF DROWNING
WOES
BY THE CLEAR
VISION
OF A PRAYER BORN
SONG

A MONK IS A RUSH IN THE WIND OF NIGHT CARVING LYRICS ON THE AIR OF HIS MIND SEEKING MUSIC IN THE CAVE OF TIME UNTIL THE CRISIS OF A DESERT SUNRISE FREES THE SPIRIT FOR HUMAN BEING AND BUILDS AWARENESS OF THE LIVING GOD









SR 224

#### Image

The song of the Gospel is the image of joy. The great folk spirituals such as; JUST A LOSER WALK WITH THEE, AMAZING GRACE, and WERE YOU THERE, are a beautiful testimony to the depth of feeling that the Gospel has inspired in the hearts of men. Brother Notert often sings these spirituals as communionings to celebrate the closeness of God to his people in the liturgy. He has also developed a new type or Gospel singing that is even more anilazing in its freshness and spontaneity. Opening the Bible to the Gospel of Vifle day, he takes up his guitar, and without any music other than his sense of the feeling and rhythms expressed in the text, begins to sing. What happengi's ôthen overpoweringly beautiful, always fresh, always new and simply philyely. We were able to capture two of these Gospel Songs with the recording equilibrant and have included them on this record. These are the songs: SIMON, DO YOU LOVE ME, (IO 2:115-17) and the ANNUNCATION, (Lk 1:26-38)

In the theme of walking with God, we have included a selection of Entrance Songs sung while the Concelebrants are walking to their place for the Eucharist. The record ends with the midday office of NONE, (it rhymes with "phone"). This office is a short informal prayer service sung before the after hoon work. None was recorded live, Saturday, April 29, 1971.

The soloist is Brother Norbert. The guitars were played by Brother Norbert and Brother Peter, organ by Brother Richard John. To be as near to the liturgical experience as possible, all songs were recorded in the Abbey Church unrehearsed.





Recording engineer, DOUGLAS HOURIN B.R.C. Records, Box 299, Brookfield, Conn. Jacket design and poem—Father Robert

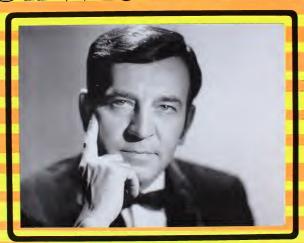








# MEDITATION FOR WESTERN MAN



THE BURGESS METHOD RUSS BURGESS



#### MEDITATION

#### FOR WESTERN MAN

The Burgess Method\*

- \* 1. Yoga Breathing Exercise
- 2. Head Roll Exercise
- 3 Meditation

RUSS BURGESS, Parapsychologist, Educator, Suggestologist and Lecturer has developed a new, revolutionary method of meditation specifically geared for western man.

THE BURGESS METHOD OF MEDITATION fuses physiological and psychological factors rejuvenaing the entire system with controlled rhythmic Yoga Breathing, a head roll exercise, plus employing the science of Suggestology. The combination of the three produce dramatic results. For western man THE BURGESS METHOD OF MEDITATION is superior to Yoga or Zeu. Western man does not have 2 to 3 hours per day for meditational purposes.

Employing the above factors, the amount of time utilized for meditation is cut down drastically, yet full benefits are obtained. All that is required with this method is 15 minutes a day 6 days a week.

#### WHAT WILL MEDITATION DO FOR ME?

How often have you been told to relax only to find out the harder you tried the more tense you became?

The secret of relaxation is this:

#### YOU CANNOT DO IT ALONE!

#### YOU MUST HAVE HELP!

THE BURGESS METHOD will, without exception, relax anyone.

THE BURGESS METHOD places you in a state of complete relaxation, eliminating feelings of taxed nerves and frustrations, placing you in a vigerous, optimistic frame of mind. You will feel more calm, secure and confident in yourself. THE BURGESS METHOD is geared to improve your mental outlook. You will be able to cope with outside irritations allowing you to enjoy a happier, healther life.

Utifizing laboratory instruments to test meditators, scientists have found a host of interesting factors. They are:

 Sharpened reflexes: 2. Lessened tension and anxiety; 3. Increased intellectual ability; 4. Increased ability to withstand stress; 5. Improved memory; 6. General improvement in health; 7. Proven successful in enrising drug abuse; 8. Rest twice as deep as sleep.

#### INSTRUCTIONS FOR BREATHING EXERCISE

Begin by sitting in a comfortable chair with the body and head in a straight, upright position. Shoulders back.

#### **BEGIN CYCLE 1**

- Place the right ball of your thumb under the opening of the right nostril blocking
  it completely. Inhale through the left nostril allowing the lower part of your chest
  to expand followed by the upper part of the chest, thus filling the lungs with
  fresh air. The inhale is timed to the count of 4. (Side 2 of the record.)
- 2. After the count of 4 stop inhaling and hold your breath for the count of 8. During the count of 8 you are to remove the ball of the thumb from the right nostril and block the left nostril. Once the count of 8 has been completed, exhale through the right nostril to the count of 4 pulling in the stomach and chest, forcing all of the old air out of the lungs.
- Keeping the left nostril blocked with your thumb, breathe in again through the right nostril, once again expanding the lower chest, then upper chest allowing the lungs to fill, once again, to the count of 4.
- Hold your breath for the count of 8 shifting the thumb over to the right nostril.
   Then exhale, pulling in the stomach and chest for the count of 4.

This completes one full cycle. Continue to do so for 3 more cycles as timed on the record.

IN - INHALE H - HOLD BREATH EX - EXHALE

I am interested in your progress. I would appreciate a letter from you telling me of your results.

Mail to:

RUSS BURGESS P. O. Box 594 Marlboro, Mass. 01752 After meditating with the ESP record you can remain in the meditation state to obtain a psychic experience or just to enjoy the peaceful atmosphere. If your goal is directed to ESP only, it would be best to go about your daily activities right after the meditation period, for a psychic experience can come at any time of the day or night. You will be receptive to obtain psychic experiences.

You will note that you are also conditioned to remember your psychic dreams. This is a very potent area and one that affects the layman most often.

ESP is elusive and spontaneous. Do not attempt to force an experience, it will manifest itself.

Whether you are utilizing the Meditation, ESP, Weight record or a combination of them, the greatest benefit you will derive is the relaxing effect on your body and the self confidence they will give you.

These two factors, alone, will be worth more, bar none, than any other investment you will ever make.

THE BURGESS METHOD saves you money. Other meditation methods cost anywhere from \$75.00 to \$150.00. More if you wish to spend the money.

THE BURGESS METHOD is only \$8.00. \$18.00 if you desire all three records.

Yoga or Zen requires several hours per day. Other meditation methods insist on two daily periods of 20 minutes, a total of 40 minutes. With THE BURGESS METHOD only 15 minutes, six days a week is all that is required due to the potency of the Yoga Breathing exercise and the Head Roll exercise.

One ideal benefit is that you do not have to attend meetings or classes. You meditate at your convenience.

ALL IN ALL, THE BURGESS METHOD IS LESS EXPENSIVE, MORE CONVENIENT AND EQUALLY AS BENEFICIAL.

MEDITATION - THE BURGESS METHOD	No. 120 \$5.00
DEVELOPING YOUR ESP POWERS*	No. 105 \$5.00
LOSE WEIGHT AND KEEP IT OFF*	No. 108 \$5.00

\*THE BURGESS METHOD MEDITATION





To:	Quantity	Item No.	Name of Item	Unit Price	Total
RUSS BURGESS P.O. Box 594 Marlboro, Massachusetts 01752					
From:				-	
Name					
City Zip Zip	We Pay Massachusetts State Tax and Postage			Total Amount	

#### Some Recent Comments

I have been using your method each day and by the end of 2 weeks found that I had much more energy and had relaxed much more.

Eloise H. Welch - Iowa

Due to your record (The Burgess Method) I was able to attain a relaxed state in a sitting position. I feel that telepathy has worked for me.

Joyce Long - Ohio

I feel that your method is truly one of greatness. My wife and I have had much success with it.

Mr. Leroy Banger - Oregon

While employing "The Burgess Method for ESP" last night I had, for the first time, a psychic experience. This morning it came true.

Wm. Griffiths - Wisconsin

I have had great success with "The Burgess Method of Meditation"

Mary Carol Mirrill - Wisconsin

The results are increased relaxation and deeper and better breathing. I have had a few psychic experiences.

Pat Bonati - Connecticut

After using your method, I find I have the ability to relax and rest at night. Using it for such a short time I find it amazing. I even drive the car slower,

Mrs. Elmer Dole - Iowa

I bought your ESP-Meditation record. Its great! Now I want the one on Lose Weight.

Paul Troillo — Florida

Your Lose Weight record works, Please send me your ESP record.

Mrs. Henry Williams - N.Y.

I have found the ESP record quite effective, although I only have used it 2 weeks. Enclosed payment for your Weight reducing record. Mrs. Carmela Janes — M. Y. The record (Burgess Method) is a great help.

Dr. S. Hufford - Oklahoma

Using "The Burgess Method for ESP" I still surprise myself when I have psychic experiences.

Jackie Murphy - New York

I have been using a friend's record (The Burgess Method for Meditation) and I am enjoying it so much that I would like to have one for myself.

K. M. Birdsall — New York

I have been using your "Burgess Method" for a few weeks now. I find that I am more relaxed and more confident in my work.

Mr. E. Bollinger - N. Dakota

I am enjoying and working with your record on ESP. Please send me your record on Weight Control

Cathy Rieken, Texas

Your record on ESP is great. I go deeper each time I hear it. I would like your Weight Record.

Mrs. Laura French — Alabama

Your record on Weight Reduction has proven very successful.

Mrs. Charles Ellis - N.Y.

I have obtained success with your ESP record. New I would like to order your Weight Control record.

Mrs. Wm. Griffiths - Wisconsin

I have found the ESP record quite effective, although I only have used it 2 weeks. Enclosed payment for your Weight reducing record.

Mrs. Carmela Jones - N. Y.

### THE BURGESS METHOD

### What is it?

### How Can it Help Me?

The following is supplementary information clarifying questions you may have about THE BURGESS METHOD.

WHAT IS IT? THE BURGESS METHOD is a new, revolutionary system of fusing physiological and psychological factors by rejuvenating the entire system with controlled, rhythmic Yoga Breathing, a Head Roll exercise plus employing the science of suggestology. The combination of the three will produce dramatic results.

BREATHING EXERCISE — The purpose of the breathing exercise is to remove all of the old, stale oxygen from your lungs, replacing it with clean, vitalizing, fresh oxygen. Utilizing this one factor alone, every day, is beneficial to your health. In 4 to 6 weeks you will become aware of increased stamina during the day, you will sleep better at night.

The Head Roll exercise augments relaxation.

SUGGESTOLOGY — as employed in THE BURGESS METHOD has been found to be superior to hypnotism in the area of meditation or for therapeutic purposes.

With THE BURGESS METHOD you remain fully conscious of your surroundings. At no time do you lose control over any given situation. Mr. Burgess' voice will penetrate your subconscious mind. (Whether in person or on a record, it makes no difference.) You are fully conscious. Nevertheless, your subconscious mind will react to Mr. Burgess' suggestions.

Meditation starts with the conscious mind. Information is fed to it. As a state of relaxation takes over the book Body-Mind union activates. The subconscious mind becomes fused with the conscious mind. A oneness appropriate the control of the programment of th

Scientists have proven beyond a doubt that the human nervous system cannot distinguish the difference between an actual experience and an experience vividly imagined.

This is the key to meditation.

The subconscious mind does not reason or question the data fed it. It merely processes it and reacts. Thus, we feed the subconscious mind with definite goals and it reacts to them in a positive manner.

The subconscious mind does all the work to bring forth your desired goals.

#### LEARN TO RELAX

How often have you been told to relax only to find out the harder you tried the more tense you became? The secret of relaxation is this:

### YOU CANNOT DO IT ALONE! YOU MUST HAVE HELP!

THE BURGESS METHOD will, without exception, relax anyone.

THE BURGESS METHOD places you in a state of complete relaxation, eliminating feelings of taxed nerves and frustrations, placing you in a vigorous, optimistic frame of mind. You will feel more calm, secure and confident in yourself. THE BURGESS METHOD is geared to improve your mental outlook. You will be able to cope with outside irritations allowing you to enjoy a happier, healthier life.

Tests have proven meditators increase their intellectual abilities, also have sharpened reflexes, improved memory, general improvement in health and obtain rest twice as deep as sleep. There is nothing supernatural about this.

You possess the above factors but they are being drained due to the stresses of everyday living

Meditators learn to completely relax, thus lessen everyday tension and anxieties, allowing the above positive factors to work for them rather than against them.

All three meditation records (BURGESS METHOD) start the same. The first six minutes contain Yoga

The following 12 minutes differ on each record.

I, personally, utilize the Meditation record Monday, Wednesday, and Friday; the ESP Meditation record Tuesday and Saturday; and the Lose Weight record on Thursday.

#### MEDITATION ONLY

The primary purpose of the Meditation record is for general relaxation, peace of mind, lessened tension and anxiety, sharpened reflexes, increased ability to withstand stress, improved memory and general improvement in health to your fullest notential

### ESP MEDITATION

The ESP Meditation record is geared to obtain a state of complete relaxation fusing the conscious mind with the subconscious mind, tapping your psychic abilities.

#### LOSE WEIGHT AND KEEP IT OFF

The Lose Weight meditation record is geared specifically to change your eating habits through your subconscious mind.

To obtain success you must employ THE BURGESS METHOD six days a week 15 minutes a day. Meditation is a way of life. Like physical exercise, stop and you revert back to flabbiness. Stop meditating and you lose the relaxing benefits of meditation.

To insure continued use of meditation take a specific time of the day to meditate. The best time is just before dimer. This is close to the time you become tired and unproductive. Meditation at this time will rejuvenate you for the remaining portion of the day.

for the remaining portion of the day.

You may have more time in the morning. Regardless of when you decide to meditate, morning, noon, or
evening commit yourself to a specific 15 minutes and KFEP IT.

If you are away on a business trip or vacation and do not have the record with you, DO NOT STOP MEDITATING

Take 15 minutes alone — do the Breathing exercise, time it yourself 4-8-4+4-8-4, 4 seconds, 8 seconds, 4 seconds and so on for 4 cycles. Next, proceed to the Head Roll exercise and then mentally repeat the suggestions as best you can from the report

Return to the record as soon as possible. The record is more potent.

#### LOSE WEIGHT AND KEEP IT OFF

It takes a person years to put on excess weight. Yet, most people want to lose 10 pounds the first week. This is not only unrealistic but dangerous to your health. THE BURGESS METHOD is slow, realistic and safe.

Your present eating habits will slowly change by working through the subconscious mind. It takes approximately three weeks before the subconscious mind will react to the suggestions. Then you will slowly lose two to three bounds a week. Your doctor will confirm this is all you should lose at a time for health purposes.

You will continue to lose weight until you reach your desired weight.

Losing weight slowly over a substantial time period is the only safe way to keep your weight down permanewly to your desired weight goal as opposed to the quick weight loss and then putting it on again (the Yo-Yodieter).





Produced by Steve Baer. and Dorothy Carter, With special thanks to Bob Butman for his friendship and support.





### The Squirrel is a Funny Thing . . .

American folk song, err. for hammered dulcimer and voice by Dorothy Carter.

Dulcimer Medlay - Robin M'aima by French Troubadour Adam de la Halle end Austrian Dance.

### Along The River

words from a poem by James Joyce set to music by Dorothy Carter for harps. psaltery, voica

#### Summar Rhapsody by Dorothy Carter, for hammered

dulcimer, bow chime, log drum,









### American Folk song, arr, for pieno and

voice, by Dorothy Carter assisted by John Nagy, and Rick Naison, with bass, mandola, drums,

#### Caltic Madlay Planxty Irwin, by Turlough O'Carolen

The Lonely Glens of Yarrow South Winds, on the psaltery

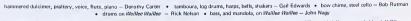
### by Dorothy Certer

hammered dulcimer and log drum

### Tree of Life

Words from an Essene Hymn, set to music by Dorothy Carter and Bob Rutman with bow chime, steel cello, tamboura, "svermend!" harps, bells, and voices.





Recorded by Rex Morrill at Perfect Crime Studios, Watertown, Massachusetts and Steve Baer, at Art City Studios, Cambridge, Massachusetts. "Tree of Life" was recorded by Jeff Gilman, at Music Designers, Boston, Massachusetts. "Waillee Waillee" by John Nagy, at the Mixing Lab, Newton, Massachusetts. Cover Design by David Zaig. Front cover photograph by Steve Baer.



# MIRROR IMAGES THE POETRY OF TOBY LURIE

I am pleased with the birth of this record. Considering myself as much an inventor as a poet, I am now able to share some recent discoveries with you, including; sound-poems, found-poems, conversation-poems, chance-poems, one-word-poems and improvisations. I will sneak briefly of these forms.

SOUND-POEMS "Color Improvisation" is a poem scored for three voices. I often refer to my sound-poems as paintings with the colors and dynamics of sounds. I also find these non-verbal-poems effective for expressing feelings deeper than those which spring from words.

FOUND-POEMS If one is open and responsive, poems may be found in many places: on street corners, in bars, on walls of buildings, in airplanes (this is where I found the text for "In Case of Emergency"), in the mail la letter from an insurance company is one of the voices in "Computer Talk"), even on T.V. (the rhetoric of the Watergate Trial appears in "W.G. Caper"). Found-poems are an authentic and important expression of the condition of our changing environment and abundantly available to everyone.

CONVERSATION-POEMS Why must a poem be a solo? I feel that a poem takes on richer meaning and added dimension when blended and laced together with others. It then becomes more than an isolated fragment of existence; it becomes dialogue and interaction. Some of my conversation-poems bring together unrelated ideas; others play back against themselves as fugues, such as "Do," and "In Case of Emergency." The chance-poem "Zen Droppings," is a conversation-poem of a more abstract nature, yet I am aware of some curious and meaningful attraction and interplay between the parts.

ONE-WORD-POEMS I believe that words are organic, actually alive. They possess color, energy, dynamics, and rhythm which is the heartbeat. I have attempted to express these qualities by liberating words in the poems "Beautiful-Child-Innocence." The first poem was recorded as scored and the other two were improvised in an effort to let the words recreate themselves.

THE ORGANIC-POEM The major work on this record brings together ten voices. There was no written text, no repreparation of any kind. I instructed the participants to express whatever thoughts they wished, but to also be aware of each other and to respond to the other moods and voices. I gave shape to the work by conducting the dynamics and entrances and exits of the various parts. In my opinion, this comes nearest to being the perfect poem because it comes nearest to reality. When a poem is able to destroy itself as a composition and become alive, then it has touched perfection.

And now I cease with words, allowing the poems to enter.

TOBY LUBE. a native of Seattle. Washington, has lived for many years in Santa Babata, Callifornia His early background as a musician and compose reflects in his poetry, much of which is scored with the symbols of music and meant to be vocalized. During the past several years he has been active as a language arts consultant, working with students on all gade levels and conducting workshops for teachers who are interested in implementing his unique techniques.

Toby Lurie has appeared at Universities throughout the country, where he is generally hailed as "a new breed of poet."

Toby was deeply involved in the business world for many years, and finally with the support of his wife lan and their three children, liberated himself to follow his path. As he continues to full himself, more and more of his childlike self emerges, creating his world as he perceives it.

Jan, who actively participates with her husband at many of his readings and workshops, is a modern dancer, potter, and has had extensive experience in Theatre.

His publications include the books: New Forms/New Spaces, Mirror-Images, Measured Space, and A Handbook on Vocal Poetry. He also reads his poetry on an L.P. recording, Word-Music.

"Toby Lurie is in the great American tradition of inventors, magicians, innovators. He is not a part of any literary clique or wave. His poems are strong, naive, evocative; social in that they bring people together, and ignore the differences and isolation of individuals in favor of a kind of family feeling for the rest of the race."

Frederick Turner from his foreword to New Forms/New Spaces

I have seen audiences from elementary school through Ph.D.'s captivated by Toby Lurie's poetry. Toby has "presence," as a human being, as a poet, and by reverberation (or "mirror image"), we discover our own humanity, make our own poetry. Lust as "oresent" means "here" and "now" and "gift," Toby

Lurie's poetry—his words, his ways of composing, his performance, his involvement of audiences—calls us to be here now for one another.

I can only welcome this album, for it is the right place to receive the presence of the human voice that Toby Lurie offers.

Donald R. Salper Professor of Speech Communication California State University, Northridge

Many of the pieces on this record have appeared in two of my books of poetry:

of poers; Mirror-Images, Celestial Arts, Millbrae, Calif. New Forms/New Spaces, Journeys Into Language, 576 Liberty

Street, San Francisco, Calif.
For permission to include these poems here, I thank the books and the publishers.

My thanks to those good people who assisted in the birthing of this record which I dedicate to them. Especially to Glen who engineered our voices with such loving and sensitive care, and to Jan, whose husband I am, for her beautiful voice which blended with mine, and whose poem "Your Sweet Face," wound tiself 'round mine and those poem "Your Sweet Face," wound tiself 'round mine."

#### POEMS on this recording

Side 1

BEAUTIFUL-CHILD-INNOCENCE

Toby, Jan

YOUR SWEET FACE Toby, Jan ASSEMBLAGE

Toby, Jan, Ed Chabot

COLOR IMPROVISATION

UPON READING MOLLOY Toby, Jan

DUET

W. G. CAPER

Toby, Jan

ORGANIC POEM
Paul Garrett, Harry Lehman III, Merilee
Trott, Susan Laufer, Charles Bernstein,
Roy Simon, Je & Inge Goolsby, Paul
Bodin, P. J. Sanderson

Side 2

LET GO EGO Toby

IN CASE OF EMERGENCY Toby, Jan, P. J.

CHANGES Toby, Jan

THAT WHICH IS

Toby, Jan REFLECTIONS

REFLECTIONS Toby, Jan

NOT QUITE Toby, David Farlow on Guitar

SUNSET AND CHILD

ZEN DROPPINGS Toby, Jan, Ed

COMPUTER TALK Toby, Jan

CLIMB ON Toby, Jan

PSYCH 1

THEME AND VARIATIONS Toby, Jan

LISTEN

All noems @ 1973/74/75 by Toby Lurie

Engineer: Glenn Sanderson





### HONEYBEE RIDGE

SIDE ONE

1. The Mountains Are Calling Me

(1:55) BY TOM HUNNICUTT

2. Springtime In Maryland
(1:55) BY TOM HUNNICUTT
E GEORGE E. BEETHAM, JR.

3. What's Gonna Happen to All Us Old Hippies?

(2:57) BY SANDRA KLINE

4. Good Times, Bad Times

5. Big Ol' City

6. Blessing

(1:17) TRADITIONAL

7. The Getaway
(2:23) BY TOM HUNNICUTT
& SANDRÀ KLINE

8. Whippoorwill
(3:06) BY GEORGE E. BEETHAM, JR.
E. TOM HUNNICUTT

BEAVER CREEK

SIDE TWO

1. Sadness Is Sundown
(2:07) BY TOM HUNNICUTT
E SANDRA KLINE

2. A Song For Mother Earth News

3. Trouble In The Hollow
(2:10) BY GEORGE E. BEETHAM, JR.
& TOM HUNNICUTT

4. Flutterflies and Bumbly bugs (2:08) BY SANDRA KLINE

5. The Beaver Creek Meeting
(2:22) BY TOM HUNNICUTT
& SANDRA KLINE

6. Living High In The Mountains

7. Cat Paws
(2:15) BY SANDRA KLINE

MUSICIANS: Acoustic Guitars - TOM HUNNICUTT, JOHN O'CONNELL, RED SAWYERS; Electric Guitar - RED SAWYERS; DobroDAN DEGENNARO, RED DAWYERS; Banjo - BRUCE BOWEN, DAN MOHLING (TROUBLE IN THE HOLLOW) Bass - STEVE BOKENKAMP, JIM NEWKIRK,
LEWIS WILCOX; Fiddle - L.D. MOSHIER; Piano - HILLARY HAMBURG, SANDRA KLINE; Harmonicq - JERRY NOLAND, CHRIS HITCH; KazooGEORGE E. BEETHAM, JR.; Tambourine - SANDRA KLINE, JOHN O'CONNELL, STEVE HUNNICUTT; Spoons & Sticks - TIMOTHY KLINE;
Drums - BILL PIERUCC; Washboard, Jaw Harp & Jug - TOM HUNNICUTT, JOHN O'CONNELL; Autoharp, Gourds & Oatmeal BoxSANDRA KLINE. VOCALS: Tom Hunnicutt & Sandra Kline; Jennifer & Timothy Kline (cat Paws & Living High
IN THE MOUNTAINS); Don Mohling & John O'Connell (BACK-UP VOCALS). ALBUM COVER: Design, Loyout, &
Stitchery - SANDRA KLINE; Back Graphics - P.K. NEUFELD. SPECIAL THANKSTO: Jen & Tim FOR SMILES
AND HUGS; John O'Connell FOR HIS FRIENDSHIP, DIRECTION & ASSISTANCE; Edna & Phil FOR THE PIZZA AND BEER;
Gail, Dana, Karen & Mary Anne FOR PROVING THAT YOU MAKE IT HAPPEN YOURSELF; Ed Dawson FOR
SPIRITUAL GIFTS ATLOW TIDE; ANDY, PODY, Bruce, George & Randy THROUGH THICK AND THIN. STUDIO.
ALL SONGS WERE RECORDED AT THE Bakersfield Sound Studio, BAKERSFIELD, CALIFORNIA; John O'Connell,
ENGINEER; EXCEPT 'SPRINGTIME IN MARYLAND' WHICH WAS RECORDED AT BIAS Studio, FALLS CHURCH, VIRGINIA;
Bill McElroy, ENGINEER, ALL SONGS WERE MIXED BY John O'Connell, Bakersfield Sound Studio.

(ASCAP) O JANUARY, 1979, Honeybee Ridge Productions

Honeybee Ridge Productions P.O. Box 2505 Bakersfield, Calif 93308

# SCANDINAVIA: BY JIM FASSETT

A PORTRAYAL IN SOUND



### "SCANDINAVIA"

# by JIM FASSETT A PORTRAYAL IN SOUND

## OF JIM FASSETT AND SONIC SERENDIPITY\*

By James Conly, Editor, High Fidelity Magazine

COLUMBIA MASTERWORKS

Kung fu-tse, a very great man whose name may be better known to you in another spelling, is reported (how reliably I do not know) to have said once that one picture is worth a thousand words.

It is not my custom to quarrel with the sayings of authentic sages—and he was one—but in this instance I almost must, because I know better.

My advantage over Confucius is not a matter of intellect, quite needless to say, but it may very well be a matter of linguisbut it may very wen be a matter of migus-tics, or chronology. He spoke only Chinese, and be died in 479 B.C. Literary Chinese, the kind Confucius spoke, is a pictographic language. Within its limitations, it is extremely precise and vivid, but its limitations are rigid. We say "atomic power." Confucius would have had to invoke, perhaps (I am no student of Chinese) images of sun, fire, oxen, streams, storms, walls and wheels to coin the same phrase. He might as well have painted a mural. One can understand his predilec-tion for pictures. We have English, some-times a balky tongue, but one of infinite flexibility. In the course of this record, Jim Fassett mentions the "pale dusk of the Arc-tic summer nights," Would you care to be the painter or photographer who would undertake to duplicate, exactly, the mental image summoned by these seven words How long would it take, bow much would it cost, and what success could you guarantee? Our books, magazines and newspapers have pictures as supplements to words, Sometimes the pictures take dominance over the words; then we organize crusades to take such books away from children be-

Motion pictures and television offer pictures in keener competition with words. Or do they? Yiew an American movie adapted of the picture of the track dubbed in You may dedice what the plot is, but you won't sit through the intermable, incomprehensible talk. It is more than merely underfull; it is an insistent and that merely underfull; it is an insistent and to drive you from the theater despite the sitturations of picture or plot. Take it from another viewpoint. Television is supposed another viewpoint. Television is supposed — Pop, Mom and infantry—displacing with filekering picture the spoken word, the printed page, and even the sounded note. — Pop, Mom and infantry—displacing with tured some living rooms. In certain others more and more every day, I suspect, as the practice propagates—it performs in a manpractice propagates—it performs in a manpractice propagates—it performs in a manmore word of the propagate of the propagate.

fore they are corrupted.

\*Serendipity: the gift of knoppening on valuable or agreeable things not rought for, especially in travel, Coined by Walpole; nec "The Three Princes of Serendip," is graced by an excellent TV receiver (a CBS product, I will point out appreciatively), and through a goodly portion of any evening its tube is it. Cowboy gallop across verning its tube is it. Cowboy gallop across verning its tube is it. Cowboy gallop across body pays a bit of attention, because the sound is off. The picture is going simply because it is slightly more noticeable than the electric clock on the bookhelf. When corner of our eyes, and we will not miss the beginning of "You Are There," or some other program we really may want to see forth that attention really responds.

It is also when word and sound are heard that imagination begins to operate, and imagination is one of the great faculties that set the burnan brain apart from the nervous set the burnan brain apart from the nervous sensewhat portentous note upon which to introduce Jim Fassett and his spoken-and-sonic travelogues. Mr. Fassett is an unassuming man, though a brilliant practitioner of a craft much underrated, or at least unmediately, through words and illustrative sounds, some millions of imaginations, so that they go into creative activity. It is akin to the art of the news reporter, or of the topical lecture. It partakes somewhat of rows from the art of the sets. It depends heavily on the eraft known as editing. But

The newspaper reporter writes to a known and timely curiosity -about what the killer said when captured, what the bride wore, how many firemen were overcome by smoke. The lecturer can see his audience and, when Morpheus threatens, can always show it a slide depicting how the native women suckle their young. And so on. The skill Jim Fassett professes is different. It was developed -and not many people really learned it well, during the thirty years (from about 1920 to about 1950) that saw radio broadcasting attain its highest effectiveness. The radio commentator-on current events, on sports, on music-had to bring into being a new form of address. He had to talk to, and win the attention of, millions unseen rather than hundreds seen. He had to speak into the living room instead of an auditorium. His voice and manner had to convey easy familiarity, almost intimacy, without seem-ing forcibly intrusive. He had to be able for his effect and his success-to coax or compel interest, from the first word onward, in whichever of a thousand topics he hap-pened to be talking about, and this by itself involves two very hard-learned and special-

One of them is, and I hate to have to use such words, rhetorical proficiency. Leonard Bernstein says of Beethoven that he had really only one great musical aptitude. He knew unfailingly which note to put after the one shead of it, making people want to keep on lastening. That is the musical equivalent ability to put the right word, in the right way, after the word that went ahead. It is axiomatic among radio commentators that five words will suffice to lose a listener, or to lost a listener, or to the right words will suffice to lose a listener, or to the summer of the su

The other aptitude Mr. Fassett has cultivated to extraordinary effect is editorial judgment and direction. By this I mean that when you enter Finland with him, you will do so through the portal that will most infallibly engross you. There are many items of historic or folkish interest about the Finns that he could have used-they nearly beat the Russians in a recent war; they take the Russians in a recent war; they take steam baths and roll in the snow. Like any good editor, you may be sure, Fassett win-nowed these possibilities very carefully be-fore he found the theme he wanted to make central in his short verbal portrait of the country—its poetry. This might seem a daring—an off-beat—approach, in a radio commentary or a record supposed to have a popular touch. But it can seem so only in my written description. As it actually comes forth on the record, it seems the only possible right way to introduce Finland to America, One inspired key-connection I will not give away. You will perceive it even before it is explained (provided you went to an average American public school), and it may seem natural and easy. So it is, but how did Fassett know it was there? You wouldn't have. He didn't either. He found it by looking, and through a natural flair, and by dint of professional training that, over a period of years, sharpens intuition into something almost uncanny. (Sometimes it is really uncanny. Once on a stopover in a small New England village, he displayed an uncharacteristic interest in the town graveyard, and went off to visit it. Returning after a short time, he announced with great if gboulish satisfaction that the place was full of dead Fassetts. It was. What prompted him to make this discovery, however, remains a mystery.)

Clim Passett the bene superview of the Common American Common Com

His skill at the art of talk Mr. Fassett now takes for granted. His enthusiasm is devoted to the use of recorded (and re-recorded) sound. It is a highly professional enthusiasm. with focus on the end-product. He enjoys rambling Copenhagen streets, trailing equipment wherewith to capture the voices of tow-headed children and fisher-women, but he enjoys also a chase through the transscription files of the Norwegian State Broadcasting Company after a recording of a wolf-howl he knows ought to be there (as indeed it turns out to have been, and a very pleasantly eerie one it is, too). When he returns from bis voyages, be takes equal delight in sequestering himself in the CBS recording laboratories, and selecting from his miles of tape the specific yards, feet, and inches that will compose a perfect short sonic portrait of Oslo. In these endeavors be usually is joined by a fellow-sorcerer, CBS engineer Mortimer Goldberg, who was collaborator in the famous Fassett trick-sound mélange, Strange to Your Ears, Making such a montage, combining spoken text and illustrative sounds, keeping the proper balance without sacrificing vividness, is far from easy, though it emerges as easy listening.

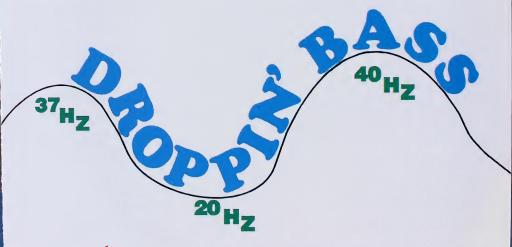
It is probably easier, however, to do it with sounds than to do it with motion pictures. The usual movie travelogue, to my taste, always seems trapped between the twin hazards of choppiness and of staying the control of the control

■ Library of Congress catalog card number R-56-1055 applies to this record, Cards may be purchased from Card Division, Library of Congress, Washington 25, D. C.

# Teckno Master "DI"

## WARNING

Made for 12" Wolfers & Bigger



produced by Danny "D" & D.J. LAZ

ONE DROPS HARDER

# Teckno Master

# 00 DI 00

2:45

3:11

3:27

# DROPPIN' BASS

1. Super Drop That Bass	6:05
2. Do You Want Some Quad	5:18
3 Check This Out	1.11

3. Check This	Out	4:44
		4:34

6. Break Down	4:23
7. Pump It Up	2:21
8. In The Music	3:31

Produced By: Danny D & D.J. LAZ
Mixed By: Hugo Diaz

Recorded By: Erich Whytal at Oceanna Thanks to Toloa & John



BASS LAND HEATWAVE ACD 9108

MALASONGS MUSIC (BMI)/HEATWAVE MUSIC WEST/KEANNA LEE PUBLISHING AND MENDEZ PUBLISHING (BMI)

©® Avenue Distribution 901-388-1190

5. Much More Bass

9. Computer Drop

10. Sex on the Funk



# Teckno Moster "DI"

Super Drop That Bass 6:05

Do You Want

Some Quad 5:18

Check This Out 4:44

Computer Love 4:34

Much More Bass 2:45

- - -

Break Down 4:23

Pump It Up 2:21

In The Music 3:31

Computer Drop 3:11

Sex on the Funk 3:27

Mixed by Hugo Diaz

Recorded by

Erich Whytal

at Oceanna



HEATWAVE ACD 9108 DIDX 015239

## DROPPIN BASS

Produced by Downy "D" & D.J. LAZ

## NO ONE DROPS HARDER

Malasongs Music (BMI)
Heatwave Music West/Fearna Lee Publishing &
Menaez Pilo (BMI)

©@Avenue Distribution 901-388-1

1. TURN TO STONE • 3:48
2. IT'S OVER • 4:08
3. SWEET TALKIN' WOMAN • 3:48
4. ACROSS THE BORDER • 3:52

ALL MUSIC AND LYRICS BY JEFF LYNNE
Published by Unart Music Crop./Jet Music Inc. BMI
Produced by Jeff Lynne

© 1977 United Artists Music And Records Group, Inc.
Orchestra & Choral Arrangements by Jeff Lynne,
Richard Tandy & Louis Clark

**ELECTRIC LIGHT ORCHESTRA** SIDE I: R-223719 A-1

Out Of The Blue JT-LA 823-L2 Mfd. by RCA Music Service Under License







**ELECTRIC LIGHT ORCHESTRA** SIDE IV:

R-223719 D-2

Out Of The Blue JT-LA 823-L2 Mfd. by RCA Music Service Under License





# madonna like a virgin

Produced By Nile Rodgers For Nile Rodgers Productions, Inc.

R-161153



1-25157

1. MATERIAL GIRL (Peter Brown Robert Rans) Minong Publishing Company BMI	3:56	
2. ANGEL (Madonna/Steve Bray) WB Music Corp /Bleu Disque Music Co , Inc. / Webo Girl Adm. by WB Music Corp /Black Lion Music, Inc. ASCAP	3:53	
3. LIKE A VIRGIN (Billy Steinberg/Tom Kelly) Billy Steinberg Music/Denise Barry Music ASCAF	3:35	
4. OVER AND OVER (Madonna/Steve Bray) WB Music Corp./Bleu DisqueMusic Co., Inc./ Webo Girl Adm. by WB Music Corp./Black Lion Music, Inc. ASCAP	4:09	
5. LOVE DON'T LIVE HERE ANYMORE (Miles Gregory) May Twelfib/Warner-Tamerlane Pub. Corp. BMI	4:45	
1984 Sire Records Company 1984 Sire Records Company		



# madonna like a virgin

Produced By Nile Rodgers For Nile Rodgers Productions, Inc.

-161153	1-2515
	2.50
1. DRESS YOU UP (Peggy Stanziale/Andrea LaRusso) House Of Fun Music BMI	3:58
2. SHOO-BEE-DOO (Madonna) WB Music Corp. Bleu Disque Music Co., Inc./ Webo Girl Adm. by WB Music Corp. ASCAP	5:14
3. PRETENDER (Madonna/Steve Bray) WB Music Corp./Bleu Disque Music Co., Inc./ Webo Girl Adm. by WB Music Corp./Black Lion Music, Inc. ASCAP	4:28
4. STAY (Madonna/Steve Bray) WB Music Corp./Bleu Disque Music Co., Inc./ Web Girl Adm. by WB Music Corp./ Black Lion Music, Inc. ASCAP	4:04
© 1984 Sire Records Company  1984 Sire Records Company	

### **BILLY IDOL/REBEL YELL**

Rebel Yell (Idol/Stevens) 4:45
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
Daytime Drama (Idol/Stevens) 4:02
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
Eyes Without A Face (Idol/Stevens) 4:58
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
Blue Highway (Idol/Stevens) 5:05
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)

3



Produced by Keith Forsey
All songs written and arranged by Idol/Stevens
except for "Catch My Fall" by Idol.

## R124674-A FV 41450

(FV 41450 AS)

1983 Chrysalis
Records
Mfd. by RCA
Music Service
under License

Chrysalis

### BILLY IDOL/REBEL YELL

Flesh For Fantasy (Idol/Stevens) 4:37
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
Catch My Fall (Idol) 3:57
Boneidol Music/Rare Blue Music (ASCAP)
Crank Call (Idol/Stevens) 3:56
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
(Do Not) Stand In The Shadows (Idol/Stevens) 3:10
Boneidol Music/Rare Blue Music (ASCAP)/
Rock Steady Music (ASCAP)
The Dead Next Door (Idol/Stevens) 3:45
Boneidol Music/Rare Blue Music (ASCAP)/

4

Produced by Keith Forsey
All songs written and arranged by Idol/Stevens

Rock Steady Music (ASCAP)

R124674-B FV 41450

(FV 41450 BS)

1983 Chrysalis
Records
Mtd. by RCA
Music Service
under License

Chrysalis



JC34474 Stereo

AL34474

### Side 1

Pigs on the wing (Part one) (Waters)

Dogs (Waters, Gilmour)

Produced by Pink Floyd

Pink Floyd Music Publishers, Inc.

@ 1977 Pink Floyd Tusic Ltd

@ 1977 Pink Floyd Tusic Ltd.



JC34474 Stereo

BL 34474

Side 2 Pigs (Three different ones)

Sheep

Pigs on the wing (Part two) (Waters)

Produced by Pink Floyd

Pink Floyd Music Publishers, Inc

@ 1977 Pink Floyd Tlusic Ltd

@ 1977 Rink Floyd Music Ltd





**ATOM HEART** MOTHER PINK FLOYD

# HARVEST

**SKAO-382** (SKAO2-382) SIDE 2

OW YAY MO

- 1. IF (Roger Waters) ASCAP 4:25
- 2. SUMMER 68 (Richard Wright) ASCAP 5:29
- 3. FAT OLD SUN (Dave Gilmour) ASCAP 5:19
- PRODUCE Exec. Prod... Recorded in 4. ALAN'S PSYCHEDELIC BREAKFAST (Gilmour-Mason-Waters-Wright) ASCAP 12:55

PRODUCED BY PINK FLOYD Exec. Prod.: Norman Smith Recorded in England

@ Chiud MARCA REG



Made in U.S.A

Min by Discovery Pageride

of N.Y. Inc., N.Y. 36, N.Y.

TULL

SIDE 1



GEM 71-A

1. MY GOD/FLUTE SOLO

TOTAL TIME: 16:25 MINS.



Made in U.S.A

Mfg. by Discovery Records

of N.Y. Inc., N.Y. 36, N.Y.

TULL

SIDE 2



GEM 71-B

1. THICK AS A BRICK (Middle Part)
2. AGUALUNG

TOTAL TIME: 24:40 MINS.

Trade Mark Reg.



Made in U.S.A

Mfg. by Discovery Records

of N.Y. Inc., N.Y. 36, N.Y.



SIDE 3



- 1. NEW DAY YESTERDAY
- 2. CROSS EYED MARY/DRUM SOLO

TOTAL TIME: 20 MINS.



Made U.S.A

Mfg. by Discovery Records of N.Y. Inc., N.Y. 36, N.Y.

SIDE

GEM 71-D

- HYMN 43/NOTHING IS EASY
- WITH YOU THERE TO HELP ME

TOTAL TIME: 22:30 MINS.

THE OF WARNER BROSECO

## STOMP YOUR HANDS, CLAP YOUR FEET SLADE

Produced by Chas. Chandler for Barn Productions

**BS 2770** (540,735)



SIDE

- STWANT A LITTLE BIT 3:56 Thornton-Bass-Washington-Brown-Thompson) Blue Ribbon Music
- 2. WHEN THE LIGHTS ARE OUT 3:12
  3. FIND YOURSELF A RAINBOW 2:11
  4. MILES OUT TO SEA 3:56
  5. WE'RE REALLY GONNA RAISE THE ROOF 3:08

All selections composed by Lea & Holder
Published by Barn Pub. Ltd./
Yellow Dog Music, Inc. - ASCAP

except as indicated

©1974 Warner
Bros. Records Inc.

NC. A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.

STRAINER BROSE RECORDS

## STOMP YOUR HANDS, CLAP YOUR FEET SLADE

Produced by Chas. Chandler for Barn Productions

BS 2770 (540.736)



SIDE

DO WE STILL DO IT 3:00 DON'T BLAME ME EVERYDAY 3:09 GOOD TIME GALS

All selections composed Pub. Ltd. Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published by Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yellow Dog Music, Inc. - ASCAP

Published By Barn Pub. Ltd. Yell



## **JUDAS PRIEST**

PRIEST...LIVE!

C2 40794 AL 40813





SIDE

® 1987 CBS Records

### 1. OUT IN THE COLD

- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 7:05
  2. HEADING OUT TO THE HIGHWAY
- G. Tipton-R. Halford-K.K. Downing-(ASCAP) 4:35
  - 3. METAL GODS
- G Tipton—R. Halford—K.K. Downing—(ASCAP) 4:12
  - 4. BREAKING THE LAW
- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 3:01
  PRODUCED BY TOM ALLOM

O.COLUMBIAN, RAPRCAS REG. PRINTED IN U.S.A.



C2 40794 BL 40813



© 1987 CBS Records

### 1. LOVE BITES

G. Tipton—R. Halford—K.K. Downing—(ASCAP) 5:26

### 2. SOME HEADS ARE GONNA ROLL

B. Halligan, Jr.—(BMI) 4/30
3. THE SENTINEL

G. Tipton—R. Halford—K.K. Downing—(ASCAP) 4:08

4. PRIVATE PROPERTY

G. Tipton—R. Halford—K.K. Downing—(ASCAP) 4:55
PRODUCED BY TOM ALLOM

O.COLUMBIA... OMADOLOGICA PRINTED IN U.S.A.



# JUDAS PRIEST PRIEST...LIVE!

C2 40794 AL 40814





SIDE

@ 1987 CBS Records

### 1. ROCK YOU ALL AROUND THE WORLD

- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 4:42
- G, Tipton—R. Halford—K.K. Downing—(ASCAP) 4:18
  3. TURBO LOVER
- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 5:52
  - 4. FREEWHEEL BURNING
- G. Tipton—R. Halford—K.K. Downing—(ASCAP) 5:09
  PRODUCED BY TOM ALLOM

OCCUMBIAN OF WILLIAM OF THE PURING SERVICE O





# mergury

AUSH CARESS OF STEEL

SRM-1-1046 (SRM-1-1046-A) SIDE A



331/3 RPM STEREO

1: BASTILE DAY - 4:36 (Lec/Lifeson/Peart)

3. LAKESIDE PART — 4:07

(Lec/Lifeson/Peart)

THE NECROMANCER

LINTO DARKNESS — 4:20

II. UNDER THE SHADOW — 4:25

III. RETURN OF THE PRINCE — 3:51

(Lec/Lifeson/Peart)

Produced by Rush and Terry Brown

All selections arranged by Rush and Terry Brown

9 1975 Phonogram, inc.

1975 Phonogram, inc.



## amerguru

CARESS OF STEEL

SRM-1-1046 (SRM-1-1046-B) SIDE B



33 1/2 RPM **STEREO** 

ENAMERACITION OF AT THE BRIDGE — 4:15

(Lea/Lifeson/Peart)

IV. PANACEA — 3:12

(Lea/Peart)

V. BACCHUS PLATEAU — 3:12

VI. THE FOUNTAIN — 3:48

(Lea/Lifeson/Peart)

Produced by Rush and Terry Brown

All selections arranged by Rush and Terry Brown

All selections profished by W B Music Corp. (ASCAP)

19/5 Promogram, Inc.

19/5 Promogram, Inc.

19/5 Promogram, Inc.



SIDE A RC-10A



For Radio Play Only Not For Sale

331/3 RPM

# STARRING: THE STEVE MILLER BAND JEFFERSON STARSHIP BON JOVI



LORMAR-Telepictures Company

© P DIR BROADCASTING 1987



SIDEC RC-10C



For Radio Play Only Not For Sale

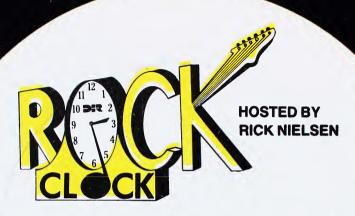
331/3 RPM

#### STARRING: THE STEVE MILLER BAND **JEFFERSON STARSHIP BON JOVI**



LONMAR-Telepictures Company

© P DIR BROADCASTING 1987



SIDE B RC-10B



For Radio Play Only Not For Sale

331/3 RPM

### STARRING:

THE STEVE MILLER BAND JEFFERSON STARSHIP BON JOVI



A A

LORIMVR-Telepictures Company

© P DIR BROADCASTING 1987







THE TIMES,
THEY ARE SOMETHING
LIKE THEY USED TO BE
ED SWEENEY



STEREO OHR-001 SIDE A

- 1. Ode To Joy/Angels We Have Heard On High
- 2. Spanish Ladies
- 3. You Better Take A Lawyer When You Go
- 4. Staten Island Hornpipe
- 5. Loch Lomond
- 6. Calliope Rag



THE TIMES,
THEY ARE SOMETHING
LIKE THEY USED TO BE
ED SWEENEY

STEREO OHR-001 SIDE B

- I. Didn't He Ramble
- 2. HiFi Stereo
- 3. Roving Peddler
- Come To Court
   Simple Gifts
- 6. Cumberland Mountain Bear Chase



### IMAGE

Songs from the Liturgy of St. Joseph's Abbey, Spencer, Mass.

SR-224 STEREO 331/3 RPM SIDE I

JUST A CLOSER WALK WITH THEE WERE YOU THERE AS THE HIND SIMON, SON OF JOHN AMAZING GRACE NOBODY KNOWS

BRC RECORDS

Box 299, Brookfield. Conn.



### IMAGE

Songs from the Liturgy of St. Joseph's Abbey, Spencer, Mass.

SR-224 STEREO



331/3 RPM SIDE 2

WHERE SHALL WISDOM BE FOUND CRY OUT WITH JOY SING A NEW SONG ALL THE ENDS OF THE EARTH ANNUNCIATION NONE

BRC RECORDS

Box 299, Brookfield, Conn.

## THE BURGESS METHOD FOR MEDITATION

**RJB 120** 



SIDE 1

INSTRUCTIONS
A TESTED METHOD PREPARED
AND TRANSCRIBED BY
RUSS BURGESS

P.O. Box 594 Marlboro, Mass. 01752

## THE BURGESS METHOD FOR MEDITATION

**RJB 120** 



SIDE 2

- 1. BREATHING EXERCISE
- 2. HEAD ROLL EXERCISE
- 3. MEDITATION

P.O. Box 594 Mariboro, Mass. 01752





//8/19€ TWO

Waillee Waillee Cottle Medley Authorn Song

Resording



Fox Trot





36815

He's Worth His Weight in Gold

(Bryan-Wendling)
The Louisianans
(Vocal Chorus, Irving Kaufman

PATHE PHONOGRAPH & RAD O COR



Fox Trot





36815 B

Just A Little Way Away From Home

Dixie Stompers
(Vocal Chorus, Arthur Hall)

PATHE SHONESSARHE RAINS CORP.



### MIRROR IMAGES

The Poetry Of Toby Lurie

ACS 5079 Side 1



331/3 Rpm STEREO

- 1. BEAUTIFUL-CHILD-INNOCENCE
- 2. DO
- 3. YOUR SWEET FACE
- 4. ASSEMBLAGE
- 5. COLOR IMPROVISATION
- 6. UPON READING MOLLOY
- 7. W.G. CAPER
- 8. ORGANIC POEM

®1975 by Toby Lurie



### MIRROR IMAGES

The Poetry Of Toby Lurie

ACS 5079 Side 2



331/3 Rpm STEREO

- 1. LET GO EGO
- 2. IN CASE OF EMERGENCY
- 3. CHANGES
- 4. THAT WHICH IS
- 5. REFLECTIONS
- 6. NOT QUITE
- 7. SUNSET AND CHILD
- 8. ZEN DROPPINGS
- 9. COMPUTER TALK
- 10. CLIMB ON
- 11. PSYCH 1
- 12. THEME AND VARIATIONS
- 13. LISTEN

®1975 by Toby Lurie

BEAVER CREEK
REVOLUTION®

### HONEYBEE RIDGE

LPS-1001/Stereo Honeybee Ridge Productions (ASCAP)



SIDE ONE

- 1. THE MOUNTAINS ARE CALLING ME (1:55)
  - 2. SPRINGTIME IN MARYLAND (1:55)
- 3. WHAT'S GONNA HAPPEN (To All Us Old Hippies) (2:57)
  - 4. GOOD TIMES/BAD TIMES (1:45)
    - 5. BIG OL' CITY (2:21)
      - 6. BLESSING (1:17)
    - **7. THE GETAWAY** (2:23)
    - 8. WHIPPOORWILL (3:06)

BEAVER CREEK
REVOLUTION®

### HONEYBEE RIDGE

LPS-1001/Stereo
Honeybee Ridge Productions
(ASCAP)



SIDE TWO

- 1. SADNESS IS SUNDOWN (2:07)
- 2. A SONG FOR MOTHER EARTH NEWS (2:53)
  - 3. TROUBLE IN THE HOLLOW (2:10)
- 4. FLUTTERFLIES AND BUMBLYBUGS (2:08)
  - 5. BEAVER CREEK MEETING (2:22)
- 6. LIVING HIGH IN THE MOUNTAINS (2:20)
  - 7. CATPAWS (2:15)



A PORTRAYAL IN SOUND BY FASSETT





SIDE (x"Lp"38733)



- I. DENMARK
- FINLAND









FASSETT





SIDE (x"Lp" 38734)



- I. SWEDEN
- 2. NORWAY





O COLUMBIA" MASTERWORKS" MARCE SEE OF MA MADE IN U.S. P.

### RCA VICTOR MARILYN MAYE

Arranged and conducted by Jimmy Wisner

47-8936

Sunbeam Music Corp., BMI TPKM-4340 2:14



45 RPM

NOT FOR SALE

Producer Joe René

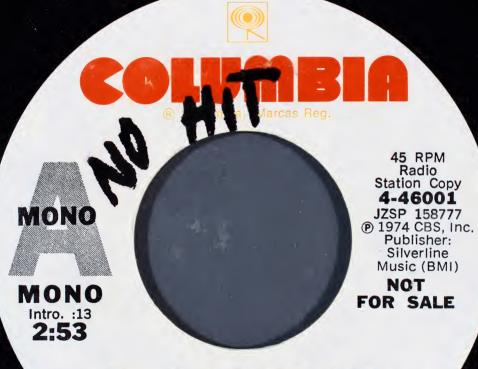
CABARET

(from the new Broadway musical "Cabaret") (J. Kander-F. Ebb)

\*\*Cabaret") (J. Kander-F. Ebb)







#### THE OAK RIDGE BOYS HE'S GONNA SMILE ON ME

-T. Cain - C. Curry-Arranged by Bergen White Produced by George Richey



### COLUMBIA

Columbia, Marcas Reg.

MONO Intro. :07 2:59



45 RPM Radio Station Copy 4-46001 JZSP 158778 P 1974 CBS, Inc. Publisher: Daystar Music Co. (BMI)

FOR SALE

THE OAK RIDGE BOYS
PUT YOUR ARMS AROUND ME
BLESSED JESUS

-C. Smith - K. Parker-Produced by George Richey

## JAY JAY

RECORDS

**UNBREAKABLE** 

The state of the s

45 R.P.M.

RECORD NO.

THE SE

147 A

William William China Ch

Vocal

### HAPPY ANNIVERSARY WALTZ

(W. Jagielle)
(Chicago's Polka King)

LI'L WALLY

AND THE LUCKY HARMONY BOYS ORCH.

## JAY JAY

RECORDS
OF CHICAGO, ILLINOIS

**UNBREAKABLE** 

45 R.P.M.

RECORD NO.

147 B

Vocal

ROLL OUT THE BARREL POLKA "CHICAGO'S POLKA KING"

LI'L WALLY

AND THE LUCKY HARMONY BOYS ORCH. RCAVICTOR

47-6019 (E4FW-5144)



DANCING ON SATURDAY NIGHT

*Polka* (M. Linn=B, Politi)

Johnny Vadnal and his Orchestra

NARCAS REGISTRADAS - RADIO CORPORATION OF AMERICA

CTOR

47-6019 (E4FW-5141)

45 RPM HIGH FIDELITY

ATCHEN—Polkar (M. Parish—I. Fanta)

(M. Parish-J. Fanta)

Johnny Vadnal and his Orchestra

MARCAS, REGISTRADAS, BADIO CORPORATION OF MMERICA









### RECOA RANDY SPENCER 01984 SIDE A-1 Whitetail Music Time: 3:16 All Rights Reserved ASCAP (U10688) Arr. by : R. Spencer and Jon Spencer MAINE (R. Spencer) Produced by Eric Lilljequist and Randy Spencer Star Route Records LTD Box 255-5 Woodstock, CT, 0625

# ROUTE RECORDS

SIDE A-2 Time: 2:16 U10688) © 1984 Whitetail Music All Rights Reserved ASCAP Arr. by: R. Spencer and Jon Spencer

EASY CHAIR
(R. Spencer)

Produced by Eric Lilljequist and Randy Spencer

Of ar Route Records LTD Box 255-5. Woodstock, CT, 06261

# WILLETT

Vogue Terrace McKeesport, Pa.

David Music BMI Time 2:09 45-109

#### YOUR LOVE, IS MY LOVE

(Kolber-Quinn-Davis-Williams)

KENNY AMBROSE

# WILLETT

Vogue Terrace McKeesport, Pa.

Bourne Music, Inc. Time 1:50 45-109

#### WON'T YOU

(Love Me Baby)

(Elmer Willett-Mary Voegler)

KENNY AMBROSE

## HEMLOCK

**RECORDS** 

Lovelace Music ASCAP 71072 Time 4:51 (11684)

IT'S NO FUN BEING ALONE

**PASSION** 

# HEMLOCK

**RECORDS** 

Lovelace Music ASCAP



71072

Time 3:23 (11685)

IS THERE ANYTHING

(Patrick Reacts)

**PASSION** 





Singular Pub. Co., Inc. - BMI Time 1:35 S-117

Produced by: Singer & Medora

ROCKIN' CIRCUS

(Petrarca)

THE BLAZERS

1003

#### **SUNSHINE RECORDS**

Executive Producer: Frank Cook
Produced by: Frank Cook & Jack Conrad
for Rock Resources, Ltd.

#### DJ COPY Not For Sale

Darnoc Music/ Wayne Art Music (BMI)

P Sunshine Records, 1978



MONO 45 RPM S-0969-AM

Time 2:58

"FLY"
(J. Conrad)

**PEGASUS** 

#### **SUNSHINE RECORDS**

Executive Producer: Frank Cook Produced by: Frank Cook & Jack Conrad for Rock Resources, Ltd.

#### DJ COPY Not For Sale

Darnoc Music/ Wayne Art Music (BMI)

P Sunshine Records, 1978



STEREO 45 RPM S-0969-FM

Time 3:40

"FLY"
(J. Conrad)

**PEGASUS** 

# CONGRESSIONAL

Checkmark Music (BMI) Time 2:27



45-116

(C-1005)

SIREN OF THE SPACEWAYS

(J. Eberhart)

**DAVID** and JONATHAN

# CONGRESSIONAL

Traditional

Time 2:45

45—116 (C-1006)

AUNT RHODY

DAVID and JONATHAN





## KENCO

RECORDS New York, N.Y.

Record No. 5 0 0 1 ZTSP 29375



Kenco
Enterprises, Inc.
(ASCAP)

Time: 2:37

**HEY! NOW, MARY** 

(Paul Vance)

PAUL VANCE

## KENCO

RECORDS New York, N.Y.

Record No.



Kenco Enterprises, Inc. (ASCAP)

Time: 2:00

## MAGIC MELODY (Vance-Hecht)

PAUL VANCE **Orchestra** 



#### SHE WOBBLES (All Night Long)

(James Hartnett)

FOUR HITS & A MISS
Arranged and Directed by
TOMMY FALCONE
Accomp. by The Centuries



Jersey Music Publ. Top Ten Music BMI (2:45)

NOT FOR SALE

45 R.P.M.

540

(1033)

#### DO IT

(T. Falcone-J. Rodriguez)

#### **FOUR HITS & A MISS**

Arranged and Directed by TOMMY FALCONE

# South Sea

Tunxis Music Co. (BMI) Time: 2:27 45-110 MB-333

#### I'M NOT GOING TO THE PROM, MOM

(Ray O'Brien and Re and Row Circo)

GLORIA MILLER

Music by THE RHYTHM RIDERS

# South Sea

Tunxis Music Co. (BMI) Time: 2:27

45-112 MB-334

#### KNOCKOUT

(Doug DuPont and Chip Zapadka)

Music by

THE RHYTHM RIDERS

#### STEREO

Teld Rest - Abur Nobels Comp.

Shallow of the future fuctording

A Reve Francy

Production Time: 3:30

(James O. Wright)

JIMM DRIGINAL ORIGINAL STREET JIMMY WRIGHT & THE ORIGINAL KNIGHTBEATS



#### STEREO

SMI-Ren-Maur Male Corp. Pendick St.

Solomer or the Furne Becarding

Time: 2:40

141 A 5- A

SOCK IT TO ME 



Records Inc.



Merrimac Music Corp.

Record No: 0774

AWAY FROM ME

(H. Ott - A. Kasha)

NAT GALES - vocal

Arr. & Dir. by Horace Ott

NEW SEN



Records Inc.



Merrimac Music Corp.



Record No: 0775

PASS ME BY

(H. Off - D. Bohen)

NAT GALES - vocal

Arr. & Dir. by Horace Off

NC. 550 FIFTH AVE.. NEW

NEW

NO. 550 FIFTH AVE.. NEW

# KO-OP



Kooper (BMI)

Time: 2:00

45-7501 J8-OW-3984 Side 1

DUDLEY, DIGBY, DARLIN' (Perper)

THE LAURELS

# KO-OP

Kooper (BMI) Time: 2:09



45-7501 J8-0W-3983 Side 2

NO TIME FOR TEARS
(Papp-Jordan)

THE LAURELS

## 2 times 2

FRANK CARIOLA Production

\* PLUG SIDE

## New

Arr. T. Wiltshire V. Millrose



DJ Copy

# World

RECORDS

443 W. 49th St. N.Y.C - JU 2-6730

#### "OUTSIDE THE CITY"

(Cariola-English-Millrose)
Helios Music/Sultan Music
BMI - Time - 2:35

N/W-2X2-A

### 2 times 2

FRANK CARIOLA Production

New

Arr. F. Cariola



DJ Copy

# Word

443 W. 49th St. N.Y.C<sub>.</sub> - JU 2-6730

"ACROSS THE SEA"

(Frank Cariola)

Sultan Music - BMI

Time - 1:40

N/W-2X2-B

#### **JASPER**

**RECORDS** 

Time: 2:58 45 rpm Side A Stereo



Old Boston Pub. BMI 61676-A 6072-40A

ART GREENE

IF YOU KNOW

(A. Greene - L. Ricker, Jr.)

#### **JASPER**

**RECORDS** 

Time: 2:14 45 rpm Side B Stereo



Old Boston Pub. BMI 61676-B 6072-40B

ART GREENE

FLY HIGH

(A. Greene - L. Ricker, Jr.)

# SUNARECORDS

Spunky Recs. Inc. ASCAP Time: 2:25 SP92873-A



Produced by M. Medina, E. Mojica, N. Sanjurjo, M. Forte

TIME TO TAKE POSSESSION

(Eddie "Cowboy" Ortega) **TAKI** 

# SUNIRECORDS

Spunky Recs. Inc. ASCAP Time: 3:48 SP92873-B



Produced by M. Medina, E. Mojica, N. Sanjurjo, M. Forte

LEARN TO LIVE AGAIN

(Eddie "Cowboy" Ortega) **TAKI** 

## EARTH

RECORDS NEWARK, N. J.

45 R.P.M.

C. Shaw Music BMI



E-504 A

Time 2:26

My Heart Reaches Out For You
(Young)

**MELVIN ROBINSON** 

## EARTH

RECORDS NEWARK, N. J.

45 R.P.M.

C. Shaw Music BMI



I LOVE YOU SO

**MELVIN ROBINSON** 

# GOOD TIME

G.T. 02 19.79



A SIDE

Rangatang Music (BMI) Time: 3:58

#### **OVER DOSE OF LOVE**

(Written by S.J.)

By JOHNNIE DYER

Los Angeles, CA. 90044 Phone (213) 755-8715

# GOOD TIME

B SIDE

Rangatang Music (BMI) Time: 2:40

G.T. 02 19.79

#### **SLIPPING & SLIDING**

(Written by S.J.)

#### By JOHNNIE DYER

Los Angeles, CA. 90044 Phone (213) 755-8715

### **RISING STAR**

**RECORDS** 

Publisher: Sparky Music BMI RS 11854 STEREO 45 RPM Time: 3:37 304062A



Engineered by: Ed Boucher & Dave Ronco Mixed by: Ed Boucher & Mike Le Riche Produced by: Mike Le Riche

THUNDER IN OUR HEARTS

(Mike LeRiche)

BACKSTREETS

Recording Studios at Lewiston

## **RISING STAR**

RECORDS

Publisher: Spark Music **BMI** RS 11854 STEREO **45 RPM** Time: 4:34 304062B



Engineered by: Ed Boucher & Dave Ronco Mixed by: Ed Boucher & Mike LeRiche Produced by: Mike LeRiche

HOMETOWN LADY

(Mike LeRiche)

BACKSTREETS

Recording Studios at Lewiston

## I-NEZ

RECORDS

13 W. Hinkley Ave., Ridley Park, Pa.

PREVIEW COPY

45 R.P.M.
Edith Music

Time, 2:13

PREVIEW COPY

RECORD NO.

IR-1103-A

"IN A DREAM"

(Woods-Lee-Sheldon)

JOHNNY PARR
WITH THE
SINGIN' STRINGS

## I-NEZ

RECORDS

13 W. Hinkley Ave., Ridley Park, Pa.

PREVIEW COPY

45 R.P.M. Glen-Mark Pub.

ASCAP

Time, 2:15

PREVIEW COPY

RECORD NO.

IR-1104-B

"THE CREATOR"

(Bacon - Lovett)

JOHNNY PARR
WITH THE
SINGIN' STRINGS

#### SHAKE RATTLE & ROLL

(Charles Calhoun)
(Criterion Music Corp.)



JR-800-A Publ: Progressive Music, 1954

JAKE RUSSELL AND THE COUNTS INST.

#### WHEN THE SAINTS GO MARCHING IN

(Edward C. Redding)



JR-800-B

Publ: Leeds

JAKE RUSSELL AND THE COUNTS

# MADA

· ②

45 R.P.M.
Calbel Music Co.
BMI
Time 2:19

Vocal with Chorus MR-1903 XREC 1927

#### MY GOAL

(J. Edward Evans-Cash Evans)

JOY MANN





Fox Trot





36815

He's Worth His Weight In Gold

(Bryan-Wendling)
The Louisianans
(Vocal Chorus, Irving Kaufman)

PATHE PHONOGRAPH & RADIO CORP.



Fox Trot





36815

Just A Little Way Away From Home

(Lewis-Young-Levant)
Dixie Stompers
(Vocal Chorus, Arthur Hall)

PATHE SHOHOGOAPH & RADIO CORP.